



THE WORKS  
OF  
SHAKESPEARE.



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LOVES LABOURS LOST.  
 Act V Scene 3. line 748.

Merride: I am sorry, merride, for the sorrow I bring  
 To-day in my night.



LOVES LABOUR'S LOST

Act V Scene 3, line 766

Miranda: I am sorry, madam, for the news I bring

Is heavy as my wedge.



*THE HENRY IRVING SHAKESPEARE.*

THE WORKS  
OF  
WILLIAM SHAKESPEARE

EDITED BY  
HENRY IRVING AND FRANK A. MARSHALL

WITH  
NOTES AND INTRODUCTIONS TO EACH PLAY BY F. A. MARSHALL  
AND OTHER SHAKESPEARIAN SCHOLARS,

AND  
NUMEROUS ILLUSTRATIONS BY GORDON BROWNE.

VOLUME I.



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## P R E F A C E.

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Although the General Introduction must be left till the completion of the Work, it is necessary to say a few words here with regard to the various distinctive features of this edition, for the invention of which I am chiefly responsible. The guiding principle, which has been kept in view throughout, is the treatment of Shakespeare's work as that of a dramatist, whose plays were intended not to be read as poetical exercises, but to be represented by living men and women before a general audience. Mr. Irving having, in his Introduction, treated Shakespeare as a playwright, that is to say a practical writer of plays, it is not necessary for me to say any more on this point. I would simply point out that, in accordance with this principle, there will be found in this edition more explicit stage directions than there are in other modern editions of Shakespeare. But they are not so many as might be expected; because, after all, Shakespeare's text contains in itself the best stage directions, and because many points bearing upon gesture or by-play of the actor have been pointed out in the notes. Again, before adopting any emendation, the fact that the words have to be spoken and not read has always been borne in mind; and therefore no alteration of the text has been made without considering the requirements, not only of the sense and metre, but also of what may be called the dramatic rhythm; that is to say, the rhythm which the sentiment or passion of the words may require in order to be spoken with due dramatic effect. The superiority of Shakespeare as a dramatist can only be fully appreciated by reading his plays aloud; and therefore every assistance has been given to the reader by marking those words, or syllables, which, contrary to ordinary usage, are to be accented by the speaker.



It is with the object of assisting those who read Shakespeare aloud, either in private or in public, that those passages which may be omitted in the recitation or representation of the plays, as suggested by Mr. Irving, have been marked in a clear and simple manner. Mr. C. Flower of Stratford-on-Avon has published some twenty of the plays separately, in which the passages generally omitted on the stage are printed in a smaller type; but there has been hitherto no edition in which this practice has been adopted throughout. Some of Shakespeare's plays have been already published by Mr. Irving as prepared by him for dramatic purposes; but the passages omitted in this edition will not be found always to correspond with those omitted in Mr. Irving's Lyceum editions, and, of course, the transpositions of scenes cannot be marked. In fact this edition does not pretend to be, as many paragraphs in the newspapers have announced, an acting edition of Shakespeare; but what we do claim for it is that, while giving the whole of Shakespeare's text, anyone with the aid of this edition could easily prepare an acting version of any of the plays either for private or public representation; and also that it affords most necessary help to those who wish to read Shakespeare aloud, either at home or on the platform. It need scarcely be pointed out that these omissions are not merely such as would be made in a so-called "Bowdlerized" edition; but the passages placed between brackets are those which may, without any detriment to the story or action of the play, be left out. Anyone who, without any practical knowledge or stage experience, has tried to arrange a scene of Shakespeare for the purpose of public reading, will know how difficult it is to mark the omissions which are necessary without interrupting the sequence of the story, or obscuring its intelligibility.

The treatment of words ending in *ed* has been slightly different from that employed by most modern editors. The First Folio (1623) has been followed, except in very few instances. With regard to the elision of the final syllable of such words, not only in the verse portions but also in the prose portions of the plays, the greatest care would seem to have been exercised by the editors of the First Folio; a most important point, it need scarcely be said, as far as the actor or speaker of

the verse is concerned. In the prose portions the final *ed* seems to be generally elided when the speaker is speaking familiarly. It may be therefore as well to note that, wherever it is not elided in this edition, the syllable *ed* is supposed to be pronounced by the reader. Words ending in *ion*, as "action," "confusion," &c., must not be pronounced in the usual slovenly way in vogue nowadays, as if they were spelt "aeshun," "confushun," but as if the *ion* were the two last syllables of a dactyl. If attention is not paid to this rule, some of the lines of Shakespeare will be curtailed of one syllable where the poet did not intend it.

The foot-notes have been confined to the translation of any foreign or Latin words occurring in the text, and to the explanation of such words as would not be readily understood by an *ordinary* reader; the object being to prevent the necessity of turning to the notes, at the end of each play, for explanation of any one word the meaning of which such reader might not know. The number of such foot-notes has been limited as much as possible; but it was thought better to err on the side of explaining too many words rather than too few, although such explanations will doubtless seem quite unnecessary to those who are well acquainted with the language of Shakespeare.

For the convenience of the student, as well as of the general reader, the Introductions have been divided into three heads: (1) "The Literary History," which treats of the various early editions of the plays and the source whence the plot, or dialogue, may have been wholly, or in part, borrowed. (2) "The Stage History,"—which I regret to say is, in many cases, very scanty, as we have so few early records of the representations of Shakespeare's plays—giving an account of any remarkable stage versions of the plays which may have been produced, as well as some notice of the most remarkable performances and of any notable cast. (3) "The Critical Remarks," in which I have purposely abstained from quoting the criticisms of others. It appears to me that such a practice is neither advantageous to the reader, nor to the writers from whom such criticism, necessarily more or less mutilated, may be taken; and I venture to presume that an editor who has been studying a play

closely, and living, as it were, with the various characters, ought to have something worth saying on his own account without giving the opinions of others.

For the Time Analysis given at the beginning of each play I am indebted to Mr. P. A. Daniel's work on that subject, for which all students of Shakespeare should feel grateful to the author.

With regard to the text itself it is, as will be seen, no mere reprint of any former edition, though we have taken as our model Dyce (third edition), who seems to hit the just medium between slavish adherence to the old copies and a reckless adoption of modern emendations. The early printed Quartos of Shakespeare's plays, nearly all of which were surreptitiously published, are, no doubt, of great value in correcting some of the errors in the First Folio, and in supplying passages omitted in that edition, which was mainly founded on the copies of the plays that existed in the theatre of which Shakespeare had been part manager. In all cases where the original text either of Quartos or Folios has not been followed, reasons have been given for such a course in the notes; and whenever we have ventured to print any original emendation, the fact has been pointed out in the list of such emendations appended to each play; so that the critical reader may see at once what innovations have been introduced into this text. They will be found to be comparatively few, and we trust, in no case, will be considered rash or unnecessary. Great attention has been paid to the punctuation of the text, a point neglected by some modern editors, especially with regard to the use of commas, which are most important as guides to the reader or reciter, and to the actor are positively necessary.

The maps to be found prefixed to the notes of many of the plays are, it is believed, quite a new feature. They will be found useful for the purposes of reference in the historical plays, and will enable the reader to follow the incidents of those plays with greater ease; while even in the non-historical plays, they will serve to illustrate some of the notes.

As for the notes themselves, I should have liked to have separated those which relate purely to discrepancies or errors in the various texts,

as well as those which relate to questions of grammar or philology, from the general notes. But it was thought advisable, after mature consideration, not to make any such distinction. No difficulty has been consciously shirked; while it has been borne in mind that the difficulties, which may exist for the general reader who is unacquainted with the literature of the Elizabethan age, might easily escape the notice of those familiar with such literature. In a work like this, intended for the general public, it is better, perhaps, that the notes should be too many rather than too few. In all cases where it is possible, Shakespeare's meaning has been explained by reference to some one or other of his contemporaries; and, whenever practicable, all quotations have been taken from the works of the author quoted, and have been carefully verified. The notes referring to subjects connected with natural history or botany have been made ampler than is usual in most editions; for Shakespeare's references to the animals and plants of his native land cannot but be interesting to the general reader, if only as showing how closely he observed objects in the country, and studied them with as much loving attention as he did the characters of men and women in the town. Many of the popular superstitions, that existed with regard to the wild animals and flowers in Shakespeare's time, still exist. On this subject my obligation to such writers as Harting and Ellacombe will be sufficiently apparent from the notes.

One word as to the notes on the *Dramatis Personæ*, prefixed to the historical plays. Richard II. had already been printed when, in preparing the notes for King John, it occurred to me that it would be very advantageous to give all the information referring to the *Dramatis Personæ* together at the beginning of the notes. In order to accomplish this the publishers did not hesitate to recast all the notes of Richard II., though they had already been stereotyped. This is only one of many instances in which they have spared neither trouble nor expense to carry out the various details of the plan suggested by me. Mr. George Russell French's excellent book, *Shakespeariana Genealogica*, suggested this idea to me; and if I have been able, by the assistance of other books, to supplement the information given by him in that valuable work, it does

not lessen the obligation which I owe to his labours. No pains have been spared in trying to obtain the utmost accuracy in these notes; but the task of tracing the intermarriages between the various noble families during the Wars of the Roses is one of the greatest difficulty.

The lists of words peculiar to each play—that is to say, the words which are found only in that play, or in the poems of Shakespeare—will, I trust, prove not merely interesting but useful to students of the language of Shakespeare. It will be seen that the proportion of such words is much larger in some plays than in others, and in those plays (the three parts of Henry VI. for instance), of which we know Shakespeare to have been only part author, it is possible that, through the medium of the words distinctly peculiar which occur in those plays, we may be assisted in the solution of the vexed question as to who were his collaborators. We may be able also, through the examination of these words, to trace, in some measure, under what literary influence Shakespeare was when writing any particular play; and by distinguishing between those words which are merely incidental to any particular character,—such, for instance, as the affected pedant Holofernes in *Love's Labour's Lost*—and those which are employed by the author, when writing as a poet rather than as a dramatist, one may arrive at some interesting internal evidence as to the period of Shakespeare's career to which the various plays belong. For instance, if we find in any play several words used, which occur more than once in the Sonnets or the Poems, we may assign such a play more confidently, if the other evidence, external or internal, coincides, to his earlier period.

The plays have been arranged in this edition, as nearly as possible in the order in which they are supposed to have been written by Shakespeare. But, as is well known, the opinions of the best authorities differ very much as to what the exact order of such an arrangement ought to be. Our object has been to give in each volume as much variety as is possible, consistent with those principles, to which we consider we shall have sufficiently adhered, if we have kept together those plays which belong to the three periods into which Shakespeare's literary career is generally divided, viz. the early, the middle, and the last period.

For the delay which has occurred in the production of this long-promised edition I fear I must be held responsible. The causes which have led to such delay have been various; but it is not necessary for me to specify them. The publishers have been fortunate enough to secure the hearty co-operation of more than one Shakespearian scholar, whose names will be a sufficient guarantee of the excellence of their work, and without whose aid I could not have had any hope of bringing the work to a conclusion for some years to come.

It only remains for me to express my heartiest thanks for the kind and courteous help afforded me by such distinguished editors of Shakespeare as Mr. Halliwell-Phillipps and Dr. Furnivall, and others, to whom grateful acknowledgment will be more fitly made at the conclusion of the work.

Finally, as gratitude is said to be "a lively sense of favours to come," I will thank, by anticipation, those who shall be kind enough to correct any errors they may detect in this edition, or to supply any information on points left partially or wholly unexplained. Any communications addressed either to the publishers or to me shall receive the fullest attention.

F. A. MARSHALL.

LONDON, *November, 1887.*



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### PASSAGES AND SCENES ILLUSTRATED.

#### LOVE'S LABOUR'S LOST.

<p>Act I. scene 1. lines 119, 120, . . . . . 7  <i>Biron</i> [reads]. "Item, that no woman shall come within a mile of my court."</p> <p>Act I. scene 1. lines 189, 190, . . . . . 10  <i>Dull</i>. . . . There's villany abroad; this letter will tell you more.</p> <p>Act I. scene 2. lines 146, 147, . . . . . 13  <i>Arm.</i> I love thee.  <i>Jag.</i> So I heard you say.</p> <p>Act II. scene 1. line 1, . . . . . 15  <i>Boyet.</i> Now, madam, summon up your dearest spirits.</p> <p>Act III. scene 1. lines 1, 2, . . . . . 19  <i>Arm.</i> Warble, child; make passionate my sense of hearing.</p> <p>Act III. scene 1. lines 162, 163, . . . . . 21  <i>Biron.</i> Hark, slave, it is but this.</p> <p>Act IV. scene 2. line 13, . . . . . 25  <i>Hel.</i> Most barbarous intimation!</p> <p>Act IV. scene 3. lines 129, 130, . . . . . 29  <i>Long.</i> [advancing]. . . . You may look pale, but I should blush, I know,  To be o'erheard, and taken napping so.</p>	<p>Act IV. scene 3. line 152, . . . . . 31  <i>Biron</i> [advancing]. . . . Ah, good my liege, I pray thee, pardon me!</p> <p>Act V. scene 1. line 37, . . . . . 34  <i>Arm.</i> Men of peace, well encountered.</p> <p>Act V. scene 2. line 29, . . . . . 37  <i>Prin.</i> Well banded both; a set of wit well play'd.</p> <p>Act V. scene 2. lines 94, 95, . . . . . 39  <i>Boyet.</i> I stole into a neighbour thicket by,  And overheard what you shall overhear.</p> <p>Act V. scene 2. line 230, . . . . . 40  <i>Biron.</i> White-handed mistress, one sweet word with thee.</p> <p>Act V. scene 2. lines 383, 384, . . . . . 43  <i>Biron.</i> O, I am yours, and all that I possess!  <i>Ros.</i> All the fool mine?</p> <p>Act V. scene 2. lines 723-725, (<i>Etching</i>) 48  <i>Mer.</i> God save you, madam!  <i>Prin.</i> Welcome, Mercade, but that thou interruptest our merriment.</p> <p>Tailpiece, Returning from the Revels, . . . . . 51</p>
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## THE COMEDY OF ERRORS.

Act I. scene 1. lines 95, 96, . . . . . 79	Act III. scene 2. lines 71, 72, . . . . . 93
<i>Epp.</i> O, let me say no more! Gather the sequel by that went before	<i>Ant. S.</i> Why, how now, Dromio! where runn'st thou so fast?
Act I. scene 2. line 91, . . . . . 82	Act IV. scene 2. line 32, . . . . . 97
<i>Ant. S.</i> What, wilt thou flout me thus unto my face?	<i>Des. S.</i> No, he's in Tartar limbo, worse than hell
Act II. scene 1. lines 87, 88, . . . . . 85	Act IV. scene 4. line 110, ( <i>Etching</i> ) 101
<i>Adr.</i> His company must do his minnows grace. Whilst I at home starve for a merry look	<i>Puck.</i> More company! The fiend is strong within him
Act III. scene 1. lines 32, 33, . . . . . 89	Act V. scene 1. line 133, . . . . . 104
<i>Des. S.</i> Mome, malt-horse, capon, cockcomb, idiot, patch! Either get thee from the door, or sit down at the lutch	<i>Adr.</i> Justice, most sacred duke, against the abbess!
Act III. scene 2. line 29, . . . . . 91	Act V. scene 2. lines 423, 425, . . . . . 108
<i>Ant. S.</i> Sweet mistress, what your name is else, I know not	<i>Des. E.</i> Nay, then, thus: . . . let's go hand in hand, not one before another

## THE TWO GENTLEMEN OF VERONA.

Act V. scene 4. lines 1-3, . . . . . 127	Act III. scene 1. lines 4, 5, . . . . . 145
<i>Val.</i> How use doth breed a habit in a man! These shadowy, desert, unfrequented woods, I better brook than flourishing peopled towns.	<i>Pro.</i> My gracious lord, that which I would discover The law of friendship bids me to conceal.
Act I. scene 1. lines 61, 62, . . . . . 129	Act III. scene 1. lines 157, 158, . . . . . 147
<i>Pro.</i> All happiness bechance to thee in Milan! <i>Val.</i> As much to you at home! and so, farewell.	<i>Duke.</i> Go, base intruder! overweening slave! Bestow thy fawning smiles on equal mates.
Act I. scene 2. line 108, . . . . . 132	Act IV. scene 1. line 3, . . . . . 152
<i>Jul.</i> I'll kiss each several paper for amends.	<i>Third Out.</i> Stand, sir, and throw us that you have about ye.
Act I. scene 3. lines 84, 85, . . . . . 133	Act IV. scene 4. line 29, . . . . . 156
<i>Pro.</i> O, how this spring of love resembleth The uncertain glory of an April day.	<i>Launce.</i> "Friend," quoth I, "you mean to whip the dog?"
Act II. scene 3. lines 16-18, . . . . . 137	"Ay, marry, do I," quoth he.
<i>Launce.</i> Nay, I'll show you the manner of it. This shoe is my father: no, this left shoe is my father.	Act IV. scene 4. lines 203, 204, . . . . . 159
Act II. scene 4. lines 23-26, . . . . . 139	<i>Jul.</i> O thou senseless form Thou shalt be worshipp'd, kiss'd, lov'd and ador'd!
<i>Sil.</i> What, angry, Sir Thurlo! do you change colour? <i>Val.</i> Give him leave, madam; he is a kind of chameleon.	Act V. scene 4. lines 60, 61, ( <i>Etching</i> ) 161
Act II. scene 5. lines 40, 41, . . . . . 142	<i>Val.</i> Ruffian, let so that rude uncivil touch, Thou friend of an ill fashion!
<i>Launce.</i> Thou shalt never get such a secret from me but by a parable.	

## ROMEO AND JULIET.

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<i>Typb.</i> Turn thee, Benvolio, look upon thy death.	<i>Enter JULIET.</i>
Act I. scene 1. line 51, . . . . . 186	Act I. scene 4. line 53, . . . . . ( <i>Etching</i> ) 194
<i>Abr.</i> Do you bite your thumb at us, sir?	<i>Mer.</i> O, then, I see, Queen Mab hath been with you.
Act I. scene 1. line 231, . . . . . 189	Act II. scene 2. line 33, . . . . . 199
<i>Ben.</i> Be rul'd by me, forget to think of her.	<i>Jul.</i> O Romeo, Romeo! wherefore art thou Romeo?

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<i>Mrs.</i> Farewell, ancient lady; farewell. <i>(singing)</i> lady, lady, lady		<i>Jul.</i> Romeo! I come. This do I drink to thee	
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<i>Rom.</i> Now, Tybalt, take the "villain" back again.		<i>Rom.</i> I do remember an apothecary	
Act III. scene 3. lines 74, 75, . . . . .	215	Act V. scene 3. line 72, . . . . .	231
<i>Fri. L.</i> Romeo, arise!—Thou wilt be taken		<i>Proc.</i> O, I am slain!	
Act IV. scene 1. line 51, . . . . .	218	Act V. scene 3. line 121, . . . . .	233
<i>J.</i> O, think st thou we shall ever meet again?		<i>Fri. L.</i> Saint Francis be my speed!	
Act IV. scene 1. line 121, . . . . .	223	Act V. scene 3. lines 309, 310, . . . . .	235
<i>Jul.</i> Give me, give me! O, tell not me of fear.		<i>Prince.</i> For never was a story of more woe Than this of Juliet and her Romeo.	

## KING HENRY VI.—PART I.

Act I. scene 1. line 18, . . . . .	265	Act III. scene 3. line 1, . . . . .	290
<i>Exc.</i> Henry is dead, and never shall revive.		<i>Proc.</i> Dismay not, princes, at this accident	
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<i>Proc.</i> Lo, whilst I waited on my tender lambs, And to sun's parching heat display'd my cheeks, God's mother deign'd to appear to me		<i>King.</i> Stain to thy countrymen, thou hear'st thy doom! Be packing, therefore, thou that wast a knight.	
Act I. scene 3. lines 45-47, . . . . .	271	Act IV. scene 5. lines 1, 2, . . . . .	298
<i>Glo.</i> What! am I dar'd and beard'd to my face? Draw, men, for all this privy and place: Blue coats to tawny.—Priest, beware your beard!		<i>Tal.</i> O young John Talbot! I did send for thee To tutor thee in stratagems of war.	
Act I. scene 4. line 11, . . . . .	273	Act IV. scene 7. line 32, . . . . .	302
<i>M. Gun.</i> In yonder tower, to o'erpeer the city,		<i>Tal.</i> Now my old arms are young John Talbot's grave.	
Act II. scene 1. lines 26, 27, . . . . .	277	Act V. scene 3. lines 110, 111, <i>(Etching)</i>	306
<i>Tal.</i> God is our fortress, in whose conquering name Let us resolve to scale their flinty bulwarks.		<i>Suf.</i> Say, gentle princess, would you not suppose Your bondage happy, to be made a queen?	
Act II. scene 3. lines 16, 17, . . . . .	280	Act V. scene 5. lines 1, 2, . . . . .	310
<i>Count.</i> Is this the Talbot, so much fear'd abroad That with his name the mothers still their babes?		<i>King.</i> Your wondrous rare description, noble earl, Of beauteous Margaret hath astonish'd me	
Act II. scene 5. line 122, . . . . .	284	Act V. scene 5. line 103, . . . . .	311
<i>Plan.</i> Here dies the dusky torch of Mortimer.		<i>Suf.</i> Thus Suffolk hath prevail'd.	



## SHAKESPEARE AS A PLAYWRIGHT.

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I daresay that it will appear to some readers a profanation of the name of Shakespeare to couple with it the title of playwright. But I have chosen this title for my introduction because I am anxious to show that with the mighty genius of the poet was united, in a remarkable degree, the capacity for writing plays intended to be acted as well as read. One often finds that the very persons who claim most to reverence Shakespeare, not only as a poet but also as a dramatist, carry that reverence to such an extent that they would almost forbid the representation of his plays upon the stage, except under conditions which are, if not impossible, certainly impracticable.

Shakespeare was one of the most practical dramatists which the world has ever seen, and this notwithstanding that he lived in an age when the drawbacks which existed to the proper representation of stage plays were very many. It must not be thought that in claiming for him this quality one necessarily detracts, in the slightest degree, from his greater qualities as a poet. But surely the end of all plays is to be acted, and not to be simply read in the study. It is no reproach against a dramatist, whose object it is to produce plays, that he should prove himself a good playwright; for that is only equivalent to saying that he does his work well. Indeed there is no reason why we should praise him as a dramatist if his plays will not bear acting. During his lifetime Shakespeare took extraordinary pains to prevent his plays being published: not that he feared the literary test, but because it diminished their value as works for the stage, inasmuch as it enabled other companies, in which he was not interested, to act them without his deriving any profit. It is quite possible that, had Shakespeare lived,

he would have brought out an edition of his plays as literary works, and would have bestowed upon their revision the greatest care. But, unfortunately, if such was his purpose, he did not live to fulfil it; and the consequence is that to the actors, and not to the ingenious publishers who "conveyed" his plays into print, we owe the preservation of the complete dramatic works of William Shakespeare. If his plays had not been successful in the staging, if they had not been frequently represented in action, we may venture to say that only a very few of them would have come down to us. It was surely on account of their popularity as acting plays that they were published without the author's consent. There can be no better test of the skill of a playwright than that his work should be popular, not only in his own time, but also with posterity, and in countries where the language in which he wrote is almost unknown. It must be admitted that Beaumont and Fletcher, and Ben Jonson, were considered superior to Shakespeare by many persons, both during his lifetime and for some considerable time after his death. Yet, as far as we can discover, in his own day, Shakespeare more than held his own; and, with the exception of a period after the Restoration, when the worst taste in dramatic literature prevailed, Shakespeare's popularity has ever since increased; while that of Beaumont and Fletcher, Ben Jonson, Marlowe, Chapman, and all his other contemporaries, has declined, till, at the present time, their plays have almost ceased to be represented on the stage.

It is fortunate that we have the means of practically testing Shakespeare's excellence as a playwright by comparing his work with the old plays which he used as materials. Take, for example, "The Taming of the Shrew," in which, as Shakespeare's adaptation resembles the original so very closely both in plot and in the principal characters, we have a very good opportunity of judging his capacity by reading the old play side by side with his own. In Mr. Marshall's notes to this edition there will be found many instances of the skill which Shakespeare has shown, not only in important modifications in the language of that play, but also in the action. In King John

and King Lear it is scarcely possible to recognize the crude originals as transformed by Shakespeare's genius. There are, indeed, many plays which, though not suggested by the work of other dramatists, as far as we know, were founded on stories which fortunately have been preserved to us. In these we can see with what unerring tact Shakespeare selected the most effective incidents for treatment on the stage, with what wide and deep knowledge of human nature he brought to life the characters of history, and how thoroughly he knew the greatest secret of a successful dramatist—how to enlist the sympathies of an audience for his hero or heroine, without making them prodigies of consistent virtue. It is with Shakespeare's heroes and heroines, as it is in real life; those we love the best have the least pretension to perfection; we love them all the more for their inconsistencies and their faults; perhaps because their very defects make us acknowledge them the more readily as our fellow-creatures. In this human imperfection of character lies much of the fascination of Hamlet. Equally striking is the effective use which Shakespeare makes of a situation, when he finds one in the story on which he has founded his plot, or invents one for himself. In nothing is the instinct of a true dramatist more forcibly exemplified. It is a common experience that a play which is excellent in all other respects, often falls short of success because the writer either fails to recognise a situation, when it naturally occurs, or, if he do recognise it, is unable to turn it to the best account.

Of the stage traditions of Shakespeare we know nothing, though we are told they descended from Burbage, Taylor, and Lowin to Davenant, and were given by him to Betterton. For fifty years Betterton held the position of the greatest actor of his day; and during that half-century, although the prejudices and predilections of the literary taste of the day were alike hostile to Shakespeare's works, Betterton had only to appear in Mercutio, Macbeth, or, above all, in Hamlet to draw the town. It was not till after the Restoration that the idea seems generally to have prevailed that Shakespeare wanted improving: that, in order to be acted, his plays must be adapted

by some literary genius of that day. Even Dryden, great poet as he was, and sincere admirer of Shakespeare, did his best to spoil *The Tempest*; while such inferior men as Davenant, Crowne, and, later on, Cibber, found a congenial task in degrading as much as possible the poetry of Shakespeare to the level of commonplace. Anyone who is interested in these labours will find the fruits of them in such pieces as Davenant's *Law against Lovers* (a fusion of *Measure for Measure* and *Much Ado*), and his version of *Macbeth*; Crowne's *Miseries of Civil War* (*Henry VI.*); Colley Cibber's *Papal Tyranny* (*King John*), and his bombastic *Richard III.* Even in Garrick's day the public, which eagerly applauded his acting, and welcomed his purer and wholesomer style of dramatic art, continued to tolerate mutilated versions of the works of our greatest dramatist; Garrick himself supplying a version of *Romeo and Juliet*. There is an old engraving representing Mr. Holman and Miss Brunton in the scene at Capulet's tomb. Underneath this picture are these lines:—

*Juliet*.—You fright me . . . . Speak . . . . O, let me hear some voice  
 Besides my own in this drear vault of death,  
 Or I shall faint. . . . Support me . . . .  
*Romeo*.— . . . O, I cannot . . . I have no strength . . . but want  
 Thy feeble aid. . . . Cruel poison!

SHAKESPEARE.

It will puzzle the reader to find this passage in any edition of the dramatist; and yet there is no doubt that many persons in all innocence accepted these words as having been written by Shakespeare.

It is well known that for many years Cibber's *Richard III.* was the only version of that play with which the majority of Englishmen were acquainted; indeed, Porson said that for one man who knew Shakespeare's play there were more than ten who knew only Cibber's; and the inflated commonplaces of the latter were accepted as the work of the great poet himself.

All the principal comedies were, at one time or other, most recklessly manipulated; while of the tragedies, *Romeo and Juliet*, *Lear*, and *Macbeth* suffered much from these improvers of our poet. Perhaps, if we were asked to name the ideal representative of *Hamlet*, we should say

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 sion of *Measure*  
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 There is an old  
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 lines:—

hear some voice

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SHAKESPEARE.

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 Shakespeare.

r's Richard III.  
 majority of Eng-  
 or one man who  
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other, most reck-  
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Betterton was the actor who seems to have satisfied most fully the fastidious requirements of such intellectual lights as Dryden, Steele, and Pope. and who enjoyed the advantage, as has already been said, of having received, only at second hand, the poet's own ideas as to the mode of realizing on the stage his great creation. Yet to those who have always been ready to believe that Betterton, even when comparatively an old man, was the best representative of Hamlet, it is humiliating to find, on examining the acting text which was in use at his theatre, that the greatest liberties were taken with the author's language. In many plays of Shakespeare the omission of passages, the modification of certain words or phrases, and the transposition of some scenes, are all absolutely necessary before they can be acted; but the popular taste nowadays would not permit an actor to take such liberties with the text as were once thought not only pardonable but commendable; and indeed, the more the actor plays Shakespeare, the more he must be convinced that to attempt to improve the language of our greatest dramatist is a very hopeless task.

Much objection has been made to the employment of the sister arts of music and painting in the stage representation of Shakespeare, and to the elaborate illustrations of the countries in which the various scenes are laid, or of the dress and surroundings of the different characters. I do not contend that a play, fairly acted, cannot be fully effective without any of these aids and adjuncts. But, practically, their value has ceased to be a matter of opinion; they have become necessary. They are dictated by the public taste of the day—not by the desire for mere scenic display, but that demand for finish in details which has grown with the development of art in all its phases. A painter who should neglect truthful detail, however broad and powerful his method, would nowadays be exposed to severe criticism. This is not a proof of decadence; it is a striving after completeness. The stage has become not only a mirror of the passions, but also a nursery of the arts, for here students of the past learn the form and colour of the costumes and the decorations of distant ages. To all this there are clear limits. It is not always possible to reproduce an historic period with exactness.



Macbeth, and Lear, and Hamlet belong to history too remote for fidelity of costume. But a period has, in such cases, to be chosen and followed with conscientious thoroughness, tempered by discrimination. Above all, the resources of the picturesque must be wholly subordinate to the play. Mere pageant apart from the story has no place in Shakespeare, although there may be a succession of truthful and harmonious pictures which shall neither hamper the natural action, nor distract the judgment from the actor's art. In fine, there is no occasion to apologize for the system of decoration. True criticism begins when the manager carries ornament to excess, for then he sins against the laws of beauty as well as against the poet. Tried by this standard, a successful representation of a Shakespeare play may be ranked as a worthy tribute to the genius which commands the homage of all art, and which has laid on us the memorable injunction of "an honest method, as wholesome as sweet, and by very much more handsome than fine."—(Hamlet, ii. 2. 165-167.)

I suppose the vexed question whether Shakespeare disliked his vocation as an actor will never pass out of the region of controversy. We shall always be told that the lament in the Sonnets over the "public means which public manners breeds" marked the poet's sense of his own degradation on the stage. But against this theory I would enter an earnest protest. First, because it is by no means established that the allusions in the Sonnets are personal to Shakespeare; and, secondly, because they are wholly inconsistent with his masterly exposition of the actor's art in Hamlet's well-known speech to the players. On the first point there is undeniably a conflict of cultivated opinion; on the second there is not, and cannot be, any dispute whatever. The players are "the abstract and brief chronicles of the time." It is their noble function to "hold the mirror up to nature;" and the whole scope and subtlety of their art receive from Shakespeare the most apt, eloquent, and comprehensive definition. No player, who despised his calling, and solemnly charged fortune with the "harmful deeds" which that calling compelled him to commit, could have put upon immortal record this vindication of the art which was both his pride and his livelihood. No doubtful expres-

sion which escaped him can be set against the weight of his own authority. You might as well say that Macbeth's

poor player  
That struts and frets his hour upon the stage  
And then is heard no more.

Macbeth, v. 5. 24-26.

is a fit companion for the "idiot," in the same speech, whose tale is "full of sound and fury, signifying nothing," and that such symbols are appropriate to the undying fame of Roscius or Burbage, of David Garrick or Edmund Kean. "If there is amongst the defective records of the poet's life," says Mr. Halliwell-Phillipps, "one feature demanding special respect, it is the unflinching courage with which, notwithstanding his desire for social position, he braved public opinion in favour of a continued adherence to that which he felt was in itself a noble profession, and this at a time when it was not merely despised but surrounded by an aggressive fanaticism that prohibited its exercise even in his own native town." The stage cannot be dissociated from Shakespeare, either as the poet or as the man. It was the lever with which he moved the world; and, while we accord to him the supremacy of literature, it is but just to remember the practical aid he derived from his judgment and experience as playwright and player.

*Keegan*



LOVE'S LABOUR'S LOST.

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NOTES AND INTRODUCTION

BY

F. A. MARSHALL.

# DRAMATIS PERSONÆ.<sup>1</sup>

FERDINAND, King of Navarre.

BIRON,<sup>2</sup>

LONGAVILLE,<sup>3</sup> } Lords attending on the King.

DUMAIN,

BOYET,<sup>4</sup> }  
MERCADÉ,<sup>5</sup> } Lords attending on the Princess of France.

DON ADRIANO DE ARMADO,<sup>6</sup> a Spaniard.

SIR NATHANIEL, a Curate.

HOLOFERNES, a Schoolmaster.

DULL, a Constable.

COSTARD,<sup>7</sup> a Clown.

MOTH,<sup>8</sup> Page to Armado.

A FORESTER.

PRINCESS OF FRANCE.

ROSALINE,<sup>9</sup>

MARIA, } Ladies attending on the Princess.

KATHARINE, }

JAQUENETTA, a Country Wench.

Lords, Attendants, &c.

THE SCENE IS LAID IN NAVARRE.

HISTORICAL PERIOD: about the year 1427.<sup>10</sup>

TIME OF ACTION,

TWO DAYS:<sup>11</sup>—First day, Acts I. and II.; Second day, Acts III. to V.

<sup>1</sup> DRAMATIS PERSONÆ: first enumerated by Rowe.

<sup>2</sup> BIRON, spelt *Berowne* in Q. 1, F. 1, Q. 2: the accent is invariably on the last syllable. On the title-pages of the two plays of Chapman founded on the history of the celebrated Duc De Biron, the name is spelt in both instances *Byron*.

<sup>3</sup> LONGAVILLE, spelt *Longavill* in Q. 1, F. 1, Q. 2; made to rhyme with *ill* in iv. 3. 123.

<sup>4</sup> BOYET, pronounced with the accent on the last syllable; made to rhyme to *debt* in v. 2. 334.

<sup>5</sup> MERCADÉ, printed *Marcade* in Qq. and 11.

<sup>6</sup> ARMADO, sometimes written *Armatho*; in Q. 1 and F. 1 often called the *Braggart*.

<sup>7</sup> COSTARD, often called in Q. 1, F. 1 simply *Clown*.

<sup>8</sup> MOTH. Grant White suggests that *Moth* should be written *Mote*, "as it was clearly thus pronounced." Certainly *mote* is written *moth* both by Q. 1 and F. 1, in iv. 3. 161.

<sup>9</sup> ROSALINE, made to rhyme with *thine*, iv. 3. 221.

<sup>10</sup> See Hunter's Illustrations, vol. i. p. 257 and note 41.

<sup>11</sup> This is Mr. P. A. Daniel's calculation, and is manifestly right.

# LOVE'S LABOUR'S LOST.

## INTRODUCTION.

### LITERARY HISTORY.

LOVE'S LABOUR'S LOST was published for the first time in quarto with the following title:

"A Pleasant | Conceited Comedie | called  
Loues labors lost. | As it was presented be-  
fore her Highnes | this last Christmas | Newly  
corrected and augmented | By W. Shakespere.

Inprinted at London by W. W. | for *Cuth-  
bert Burby*, 1598."

The folio edition is, more or less, a reprint of this quarto, differing mainly in its being divided into acts. The Cambridge editors add, "and as usual inferior in accuracy;" but in that sweeping judgment I cannot agree.<sup>1</sup> In some cases the readings of the Quarto are preferable, in others those of the Folio. The Second Quarto (Q.2) is reprinted from the First Folio.

It bears the following title:—

"Loues Labours lost. | A wittie and pleas-  
ant comedie, | As it was Acted by his Ma-  
iesties Seruants at | the Blacke-Friers and the  
Globe. | Written | By William Shakespere.  
London, | Printed by W. S. for *John Meth-  
wicke*, and are to be | sold at his shop in Saint  
Dunstons Church-yard vnder the Diall.  
1631."

The date of this play may be fixed with tolerable accuracy about 1589-90. It certainly is one of Shakespeare's earliest, if the evidence, afforded by metre and style, is worth anything. As compared with *The Comedy of Errors*, *Love's Labour's Lost* has nearly twice as many rhymed lines as blank verse, while the former play has only one rhyme in three. In the scarcity of eleven-syllable lines among

the blank verse; in the quantity of doggerel and of alternate rhymes, this play bears the usual characteristics of Shakespeare's earliest style more strongly marked than *The Comedy of Errors* or *The Two Gentlemen of Verona*. The allusions contained in *Love's Labour's Lost*, which help to settle the date of it, are the references to "Bankes's horse" (i. 2. 57), whose first exhibition is said to have been in 1589; to "Monarcho," a crazy Italian,<sup>2</sup> so called because he claimed to be the monarch of the world, to whom allusions may be found in an epitaph by Churchyard (1580), and in *A Brief Discourse of the Spanish State*, 4to, 1590; as well as the adoption by Shakespeare of names for some of his principal characters from those of persons who figured prominently in French politics from 1581 to 1590, such as Biron, Longaville, Dumain (Duc du Maine). (See S. L. Lee's communication, given in Furnivall's "Forewords" to Facsimile of First Quarto.)

This play is mentioned, in 1598, by two writers; by Meres in the well-known passage in *Palladis Tamia*, and by Robert Tofte in a poem called *Alba: or the Months Minde of a Melancholy Lover*, who speaks of it as a play he "once did see," implying that he saw it some time before. Dr. Grosart, in his edition of Robert Southwell's poems (written about 1594), professes to find an adaptation of a passage from this play (iv. 3. 350-353) in a description of the eyes of our Saviour. Drummond of Hawthornden enumerates among the books he read in 1606, *Loues Labours Lost*.

As to the source from which Shakespeare derived the story of *Love's Labour's Lost*, no-

<sup>1</sup> See Mr. Furnivall's admirable analysis of the differences between Q.1 and F.1, in his "Forewords" to *Griegus' Facsimile of Q.1*.

<sup>2</sup> His real name was Bergamasco, as appears from *A Brief Discourse of the Spanish State*, &c., 4to, quoted by Staunton.

## LOVE'S LABOUR'S LOST.

thing is known. No older play on the same subject has yet been discovered, nor any story upon which it could have been founded.<sup>1</sup> Undoubtedly it was revised and altered by Shakespeare, considerably, between the date of its first production and that of its publication. The last two acts, especially, bear unmistakable marks of the author's revision. The lines (iv. 3. 299-304)<sup>2</sup> are evidently the first version of the subsequent lines 320-323, and 350-353; as are the lines v. 2. 827-832,<sup>3</sup> of lines 850-863 in the same scene. In both cases the earlier versions are very much inferior to the later amplifications.

### STAGE HISTORY.

Very little is known of the stage history of this play. From the title-page of the first quarto we know that it was acted at court at Christmas, 1597, before Queen Elizabeth; that it was revived in 1604 we know from a letter<sup>4</sup> of Sir Walter Cope, addressed to Lord Cranborne, and endorsed 1604.

"I have sent and been all this morning hunting for players, jugglers, and such kind of creatures, but find them hard to find; wherefore, leaving notes for them to seek me, Burbage is come, and says there is no new play which the queen hath not seen; but they have revived an old one, called *Love's Labour's Lost*, which for wit and mirth he says will please her exceedingly. And this is appointed to be played to-morrow night at my Lord of Southampton's, unless you send a writ to remove the corpus cum causa to your house in Strand. Burbage is my messenger. Ready attending your pleasure.—Yours most humbly, WALTER COPE."

No mention of this play having been acted occurs in Henslowe's Diary, 1591-1609, nor in Pepys, nor in Genest, whose work embraces the period between 1660 and 1830. In

October, 1839, under the management of Madame Vestris, *Love's Labour's Lost* was played at Covent Garden; the cast of this performance, as given in Duncombe's acting edition, included, among other well-known names, Mr. Harley as *Don Adriano*, Mr. Keeley as *Costard*, Mrs. Nisbett as the *Princess*, and Madame Vestris as *Rosaline*. It was also acted in 1853 at Sadler's Wells, under the management of Mr. Phelps, who himself took the part of *Don Adriano*.<sup>4</sup> I can find no instance of its subsequent representation in our time.

Genest mentions a play called *Students*, and dated 1762, but never acted. He says: "This is professedly *Love's Labour's Lost* adapted to the stage; but it does not seem to have been ever acted—the maker of the alteration (as is usual in these cases) has left out too much of Shakespeare, and put in too much of his own stuff—Biron is foolishly made to put on Costard's coat—in this disguise he speaks part of what belongs to Costard, and is mistaken for him by several of the characters. The curate and schoolmaster are omitted, but one of the pedantic speeches belonging to the latter is absurdly given to a player. One thing is very happily altered; Armado's letter to the king is omitted as a letter, and the contents of it are thrown into Armado's part. The cuckoo song is transferred from the end of the play to the 2d act, in which it is sung by Moth. It is now usually sung in *As you Like it*."

### CRITICAL REMARKS.

It may be difficult to point out Shakespeare's best play, but there is little difficulty in pointing out his worst. *Love's Labour's Lost*, whether we consider it as a drama, or as a study of character, or as a poetical work, is certainly the least to be admired of all his plays. How little real attraction it possesses as a drama is proved by the fact that, during the whole period over which Genest's record extends, *Love's Labour's Lost* was never once acted. It appears to have been fortunate enough to please Queen Elizabeth; but considering that Lilly's plays found so great favour with that

<sup>1</sup> Hunter gives a passage from Monstrelet, in which a payment of "two hundred thousand gold crowns" by the King of France to Charles, King of Navarre, is spoken of. See ii. l. 1. 129-132, in the note on which passage I have given the quotation in full.

<sup>2</sup> The references here are to the lines in the Globe Edition, as in this edition the redundant lines are omitted altogether.

<sup>3</sup> Ingleby's *Centurie of Prayse*, second edition, p. 62.

<sup>4</sup> I am indebted to the kindness of Mr. F. L. Blanchard for the above information.





# LOVE'S LABOUR'S LOST.

that is not the question at present. What I wish to point out is, that the extravagance and tediousness of *Love's Labour's Lost* may be attributed, in a great measure, to the over-anxiety of a young writer to satirize one, whose popularity he felt to be undeserved; and whose superior he knew himself to be, not with the self-conceit of a merely clever man, but with the intuition of genius. Shakespeare, however, fell into the fault which young writers, actuated by similar motives, generally display. His satire was so elaborate, that it became equally tedious with that which it sought to ridicule. Armado is quite as great a bore as Sir Tophas in Lilly's *Endymion*, and Moth may rival for his impertinence—in the strict sense of the word—any of the numerous young prodigies who, under the title of "pages," infest Lilly's plays. But, in spite of all its faults, the satire of *Love's Labour's Lost* was, no doubt, very effective. The popularity of Lilly seems to have faded before the rising star of those dramatists who, like Shakespeare, imitated his epigrammatic force, while they infused into *their* characters what *his* wanted, life and nature. For some time conceits had their day. It was a long day; but, by the time Shakespeare's genius had begun to mature, he was able to discard such adventitious aid and ornament.

The character of Holofernes has been supposed by some commentators to have been intended for John Florio, the author of many works, and especially of the well-known Italian-English Dictionary which bears his name. Apart from other reasons, it may be doubted whether Shakespeare would have ridiculed one who was so especial a protégé of the Earl of Southampton as Florio was. It is more probable that under cover of a character found, as *The Pedant*, in many old Italian comedies, Shakespeare intended to satirize the silly display of Latinity which Lilly was so fond of making in his plays. Doubtless, as Dr. Landmann points out, the Spanish bombastic style is more specially ridiculed in Don Armado,

and, in the king and his courtiers, the love-sick affectations of the school which professed to follow Petrarch.

In his ridicule of such pageants as the clowns of Warwickshire presented before their liege-lords, Shakespeare was more happy, because less tedious; of course, in the admirable "Clown's scenes" of *Midsummer's Night's Dream* he reaches a far higher point than he does in this play. One can easily imagine the humorous, thoughtful face of the young lad from Stratford-upon-Avon amongst the crowd of spectators at one of those "*pleasant interludes*;" one can picture him as he notes down in his mind the amusing blunders of the rustic actors, and evolves from such scanty materials the rich humour of "*Pyramus and Thisbe*."

As to the bearing of this play on the social questions of Shakespeare's day, I doubt if he had any intention to treat such serious matters, as the intellectual position of women compared with that of men, in the work before us; nor can we draw any parallel between this play and Tennyson's *Princess*, without stretching conjecture to unjustifiable limits.

In all Shakespeare's earlier plays there is some idea imperfectly worked out which foreshadows one of his later and more perfect creations. The weak wit-combats, if they can be called so, of Biron and Rosaline, of Boyet and Maria, contain the feeble embryo of those matchless creations, Benedick and Beatrice.

It would be unfair to dismiss this play without noticing the great superiority, as far at least as poetical merit goes, of the two last acts, which were, undoubtedly, much enlarged and improved by Shakespeare, at some period later than that of their original production. There is an elevation in the language of the *Princess*, in the last act, which belongs to a later period of Shakespeare's career; and some of Biron's speeches contain evidence of a far more skilful touch, both in the metre and in the matter, than the writer possessed when exchanging the earlier portions of the play.

courtiers, the love-  
school which professed

agents as the clown  
ed before their lieg  
more happy, be  
see, in the admirable  
Midsummer's Night's  
higher point than he  
can easily imagine  
d face of the young  
-Avon amongst the  
ne of those "pleasant  
ture him as he notes  
using blunders of the  
es from such scanty  
our of "Pyramus and

this play on the social  
e's day, I doubt if he  
t such serious matters.  
tion of women com-  
in, in the work before  
any parallel between  
n's Princess, without  
unjustifiable limits.  
earlier plays there is  
orked out which fore-  
ster and more perfect  
it-combats, if they can  
nd Rosaline, of Boyet  
feeble embryo of those  
medick and Beatrice.  
dismiss this play with-  
superiority, as far at  
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btedly, much enlarged  
espeare, at some period  
ir original production.  
in the language of the  
et, which belongs to a  
eare's career; and some  
tain evidence of a far  
th in the metre and in  
writer possessed when  
ortions of the play.



## LOVE'S LABOUR'S LOST.

### ACT I.

SCENE I. *The king of Navarre's park.*

*Enter FERDINAND, king of Navarre, BIRON,  
LONGAVILLE, and DUMAIN.*

*King.* Let fame, that all hunt after in their  
lives,  
Live register'd upon our brazen tombs,  
And then grace us in the disgrace of death;  
When, spite of cormorant devouring Time,  
The endeavour of this present breath may buy  
That honour which shall bate his scythe's keen  
edge.

And make us heirs of all eternity.  
Therefore, brave conquerors,—for so you are,  
That war against your own affections,  
And the huge army of the world's desires,— 10  
Our late edict shall strongly stand in force:  
Navarre shall be the wonder of the world;  
Our court shall be a little Academe,  
Still and contemplative in living art.  
You three, Biron, Dumain, and Longaville,  
Have sworn for three years' term to live with  
me

My fellow-scholars, and to keep those statutes  
That are recorded in this schedule here:  
Your oaths are pass'd; and now subscribe  
your names,

That his own hand may strike his honour down  
That violates the smallest branch herein: 21  
If you are arm'd to do as sworn to do,  
Subscribe to your deep oaths, and keep it too,

*Long.* I am resolv'd; 'tis but a three years'  
fast;

The mind shall banquet, though the body pine;  
Fat paunches have lean pates, and dainty bits  
Make rich the ribs, but bankrupt quite the  
wits.

*Dum.* My loving lord, Dumain is mortified:  
The grosser manner of these world's delights  
He throws upon the gross world's baser slaves:  
To love, to wealth, to pomp, I pine and die;  
With all these living in philosophy. 32

*Biron.* I can but say their protestation over;  
So much, dear liege, I have already sworn,  
That is, to live and study here three years.  
But there are other strict observances;  
As, not to see a woman in that term,  
Which I hope well is not enrolled there;  
And one day in a week to touch no food  
And but one meal on every day beside, 40  
The which I hope is not enrolled there;  
And then, to sleep but three hours in the night,  
And not be seen to wink of all the day—  
When I was wont to think no harm all night

And make a dark night too of half the day  
Which I hope well is not enrolled there: 46  
O, these are barren tasks, too hard to keep,  
Not to see ladies, study, fast, not sleep!  
*King.* Your oath is pass'd to pass away from these.

*Biron.* Let me say no, my liege, an if you please: 50  
I only swore to study with your grace,  
And stay here in your court for three years' space.

[*Long.* You swore to that, Biron, and to the rest.

*Biron.* By yea and nay, sir, then I swore in jest.

What is the end of study? let me know.

*King.* Why, that to know, which else we should not know.

*Biron.* Things hid and barr'd, you mean, from common sense?

*King.* Ay, that is study's god-like recompense.

*Biron.* Come on, then; I will swear to study so, To know the thing I am forbid to know: 60  
As thus,—to study where I well may dine,  
When I to fast expressly am forbid;  
Or study where to meet some mistress fine,  
When mistresses from common sense are hid;

Or, having sworn too hard a keeping oath,  
Study to break it, and not break my troth.  
If study's gain be thus, and this be so,  
Study knows that which yet it doth not know:  
Swear me to this, and I will ne'er say no.

*King.* These be the stops that hinder study quite, 70  
And train our intellects to vain delight.

*Biron.* Why, all delights are vain; but that most vain.

Which with pain purchas'd doth inherit pain:  
As, painfully to pore upon a book

To seek the light of truth; while truth the while

Doth falsely blind the eyesight of his look:  
Light seeking light doth light of light beguile:

So, ere you find where light in darkness lies,  
Your light grows dark by losing of your eyes.  
Study me how to please the eye indeed 80

By fixing it upon a fairer eye,

Who dazzling so, that eye shall be his heed, so  
And give him light that it was blinded by.  
Study is like the heaven's glorious sun  
That will not be deep-search'd with saucy looks:

Small<sup>1</sup> have continual plodders ever won,  
Save base authority from others' books.  
These earthly godfathers of heaven's lights,  
That give a name to every fixed star,  
Have no more profit of their shining nights  
Than those that walk and wot not what they are. 91

Too much to know is to know nought but fame;  
And every godfather can give a name.

*King.* How well he's read, to reason against reading!

*Dum.* Proceeded well, to stop all good proceeding!

*Long.* He weeds the corn and still lets grow the weeding.

*Biron.* The spring is near when green geese are a-breeding.

*Dum.* How follows that?

*Biron.* Fit in his place and time.

*Dum.* In reason nothing.

*Biron.* Something then in rhyme.

*King.* Biron is like an envious sneaping<sup>2</sup> frost  
That bites the first-born infants of the spring. 101

*Biron.* Well, say I am; why should proud summer boast

Before the birds have any cause to sing?

Why should I joy in any abortive birth?

At Christmas I no more desire a rose  
Than wish a snow in May's new-fangled shows;  
But like of each thing that in season grows.

So you, to study now it is too late,  
Climb o'er the house to unlock the little gate. ]

*King.* Well, sit you out; go home, Biron: adieu. 110

*Biron.* No, my good lord; I have sworn to stay with you:

[And though I have for barbarism spoke more  
Than for that angel knowledge you can say,  
Yet confident I'll keep what I have sworn  
And bide the penance of each three years' day.]

<sup>1</sup> Small, small or little (gain). <sup>2</sup> Sneaping, checking.

ye shall be his heed,<sup>82</sup>  
 that it was blinded by.  
 's glorious sun  
 p-search'd with saucy  
 plodders ever won,  
 from others' books.  
 rs of heaven's lights,  
 every fixed star,  
 their shining nights  
 and wot not what they  
 know nought but fame;  
 an give a name.  
 s read, to reason against  
 ell, to stop all good pro-  
 e corn and still lets grow  
 s near when green geese  
 that!  
 it in his place and time.  
 thing.  
 something then in rhyme.  
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 on out: go home, Biron;  
 od lord; I have sworn to  
 for barbarism spoke more  
 el knowledge you can say;  
 eep what I have sworn  
 nance of each three years

(Give me the paper; let me read the same; 116  
 And to the strict'st decrees I'll write my name.

*King.* How well this yielding rescues thee  
 from shame!

*Biron* [reads]. "Item, That no woman shall  
 come within a mile of my court;" Hath this been  
 proclaimed? 121

*Long.* Four days ago.

*Biron.* Let's see the penalty. [Reads] "On  
 pain of losing her tongue," Who devised this  
 penalty?

*Long.* Marry, that did I.

*Biron.* Sweet lord, and why?

*Long.* To fright them hence with that dread  
 penalty.

*Biron.* A dangerous law against gentility!

[Reads] "Item, if any man be seen to talk with  
 a woman within the term of three years, he shall  
 endure such public shame as the rest of the court  
 can possibly devise." 133

This article, my liege, yourself must break;

For well you know here comes in embassy  
 The French king's daughter with yourself to  
 speak, -

A maid of grace, complete in majesty—  
 About surrender up of Aquitaine

To her decrepit, sick, and bedrid father:  
 Therefore this article is made in vain, 140

Or vainly comes th' admired princess hither.  
*King.* What say you, lords? why, this was  
 quite forgot.

*Biron.* So study evermore is overshot:  
 While it doth study to have what it would,  
 It doth forget to do the thing it should,  
 And when it hath the thing it hunteth most,  
 'Tis won as towns with fire, so won, so lost.

*King.* We must of force dispense with this  
 decree;

She must lie<sup>1</sup> here on mere necessity.

*Biron.* Necessity will make us all forsworn  
 Three thousand times within this three years'  
 space; 151

For every man with his affects is born, \*

Not by might master'd but by special grace:  
 If I break faith, this word shall speak for me;  
 I am forsworn on "mere necessity."

So to the laws at large I write my name:

[Subscribes.

## LOVE'S LABOUR'S LOST.

And he that breaks them in the least degree  
 Stands in attainder of eternal shame:

Suggestions<sup>2</sup> are to others as to me;  
 But I believe, although I seem so loath, 160  
 I am the last that will last keep his oath.  
 But is there no quick<sup>3</sup> recreation granted?

*King.* Ay, that there is. Our court, you  
 know, is haunted

With a refined traveller of Spain;

A man in all the world's new fashion planted,  
 That hath a mint of phrases in his brain;  
 One whom the music of his own vain tongue  
 Doth ravish like enchanting harmony;

A man of complements,<sup>4</sup> whom right and wrong  
 Have chose as umpire of their mutiny: 170

This child of fancy, that Armado hight,  
 For interim to our studies shall relate,  
 In high-born words, the worth of many a knight

From tawny Spain, lost in the world's debate.  
 How you delight, my lords, I know not, I;

But, I protest, I love to hear him lie,

And I will use him for my minstrelsy.

*Biron.* Armado is a most illustrious wight,  
 A man of fire-new<sup>5</sup> words, fashion's own knight.

*Long.* Costard the swain and he shall be our  
 sport; 180

And so to study; three years is but short.

*Enter DULL with a letter, and COSTARD.*

*Dull.* Which is the duke's own person?

*Biron.* This, fellow: what would'st?

*Dull.* I myself reprehend his own person,  
 for I am his grace's tharborough.<sup>6</sup> but I would  
 see his own person in flesh and blood.

*Biron.* This is he.

*Dull.* Signior Arme—Arme—commends  
 you. There's villany abroad: this letter will  
 tell you more. 190

*Cost.* Sir, the contempts thereof are as touch-  
 ing me.

*King.* A letter from the magnificent Armado.

*Biron.* How low soever the matter, I hope  
 in God for high words.

*Long.* A high hope for a low heaven: God  
 grant us patience!

*Biron.* To hear? or forbear laughing?

<sup>2</sup> Suggestions, temptations.

<sup>3</sup> Quick, lively.

<sup>4</sup> Complements, ornamental accomplishments.

<sup>5</sup> Fire-new, bran-new.

<sup>6</sup> Tharborough, third borough, a peace-officer.

*Long.* To hear meekly, sir, and to laugh moderately: or to forbear both. 200

*Biron.* Well, sir, be it as the style shall give us cause to climb in the merriness.

*Cost.* The matter is to me, sir, as concerning Jaquenetta. The manner of it is, I was taken with the manner.<sup>1</sup>

*Biron.* In what manner?

*Cost.* In manner and form following, sir; all those three; I was seen with her in the manor-house, sitting with her upon the form, and taken following her into the park; which, put together, is in manner and form following. Now, sir, for the manner,—it is the manner



*Dull.* . . . There's villany abroad: this letter will tell you more.

of a man to speak to a woman: for the form, — in some form. 213

*Biron.* For the following, sir!

*Cost.* As it shall follow in my correction: and God defend the right!

*King.* Will you hear this letter with attention?

*Biron.* As we would hear an oracle.

*Cost.* Such is the simplicity of man to hearken after the flesh. 220

*King* [reads]. "Great deputy, the wolkin's vicegerent and sole dominator of Navarre, my soul's earth's god, and body's fostering patron."

*Cost.* Not a word of Costard yet.

*King* [reads]. "So it is,"

<sup>1</sup> With the manner, in the fact.

*Cost.* It may be so: but if he say it is so, he is, in telling true, but so.

*King.* Peace!

*Cost.* Be to me and every man that dares not fight! 220

*King.* No words!

*Cost.* Of other men's secrets, I beseech you.

*King* [reads]. "So it is, besieged with sable-coloured melancholy, I did commend the black-oppressing humour to the most wholesome physic of thy health-giving air; and, as I am a gentleman, betook myself to walk. The time when. About the sixth hour; when beasts most graze, birds best peck, and men sit down to that nourishment which is called supper: so much for the time when. Now for the ground which; which, I mean, I walk'd upon: it is yelped thy park. Then for the place where; [where,

mer!  
nd form following, sir;  
s seen with her in the  
with her upon the form,  
er into the park; which,  
mer and form following.  
mer,—it is the manner



t but if he say it is so, he  
t so.

and every man that dares  
230

's secrets, I beseech you.  
it is, besieged with sable-col-  
commend the black-oppress-  
st wholesome physic of thy  
ns I am a gentleman, betook  
time when. About the sixth  
t graze, birds best peck, and  
nourishment which is called  
e time when. Now for the  
I mean, I walk'd upon: it is  
for the place where; [where,

I mean, I did encounter that obscene and most pro-  
posterous event, that draweth from my snow-white  
pen the ebony-coloured ink, which here thou viewest,  
beholdest, surveyest, or seest: but to the place  
where; it standeth north-north-east and by east  
from the west corner of thy curious-knotted garden:  
there did I see that low-spirited swain, that ba-  
minnow of thy mirth,"—

*Cost. Me.*

*King [reads].* "that unlettered small-knowing  
s al."

*Cost. Me.*

*King [reads].* "that shallow vassal,"

*Cost. Still me.*

*King [reads].* "which, as I remember, hight  
Costard."

*Cost. O, me.*

*King [reads].* "sorted and consorted, contrary  
to thy established proclaimed edict and continent  
canon, with—with,—O, with—but with this I passion  
to say wherewith,

*Cost. With a wench.*

*King [reads].* "with a child of our grandmother  
Eve, a female; or, for thy more sweet understanding,  
a woman. Him I, as my ever-esteemed duty pricks  
me on, have sent to thee, to receive the need of  
punishment, by thy sweet grace's officer, Anthony  
Dull; a man of good repute, carriage, bearing, and  
estimation."

*Dull. Me, an't shall please you; I am An-  
thony Dull.*

*King [reads].* "For Jaquenetta,—so is the  
weaker vessel called which I apprehended with the  
aforesaid swain,—I keep her as a vessel of thy law's  
fury; and shall, at the least of thy sweet notice,  
bring her to trial. Thine, in all complements of  
devoted and heart-burning heat of duty.

DON ADRIANO DE ARMADO." 250

*Biron. This is not so well as I looked for,  
but the best that ever I heard.*

*King. Ay, the best for the worst. But,  
sirrah, what say you to this?*

*Cost. Sir, I confess the wench.*

*King. Did you hear the proclamation?*

*Cost. I do confess much of the hearing it,  
but little of the marking of it.*

*[King. It was proclaimed a year's imprison-  
ment, to be taken with a wench.*

*Cost. I was taken with none, sir: I was  
taken with a damsel.*

*King. Well, it was proclaimed "damsel."*

*Cost. This was no damsel neither, sir; she  
was a virgin.*

*King. It is so varied too; for it was pro-  
claimed "virgin."*

*Cost. If it were, I deny her virginity: I  
was taken with a maid.*

*King. This maid will not serve your turn,  
sir.*

*Cost. This maid will serve my turn, sir.]*

*King. Sir, I will pronounce your sentence:  
you shall fast a week with bran and water.*

*Cost. I had rather pray a month with mut-  
ton and porridge.*

*King. And Don Armado shall be your  
keeper.*

*My Lord Biron, see him deliver'd o'er:*

*And go we, lords, to put in practice that*

*Which each to other hath so strongly sworn.*

*[Exeunt King, Longaville, and Dumain.*

*Biron. I'll lay my head to any good man's hat,  
These oaths and laws will prove an idle*

*scorn.*

*Sirrah, come on.*

*Cost. I suffer for the truth, sir; for true it  
is, I was taken with Jaquenetta, and Jaquen-  
etta is a true girl; and therefore welcome the  
sour cup of prosperity! Affliction may one  
day smile again; and till then, sit thee down,  
sorrow!*

*[Exeunt.*

SCENE II. *The same.*

*Enter ARMADO and MOTH.*

*Arm. Boy, what sign is it when a man of  
great spirit grows melancholy?*

*Moth. A great sign, sir, that he will look  
sad.*

*Arm. Why, sadness is one and the self-same  
thing, dear imp.*

*Moth. No, no; O Lord, sir, no.*

*Arm. How canst thou part sadness and  
melancholy, my tender juvenal?*

*Moth. By a familiar demonstration of the  
working, my tough senior.*

*Arm. Why tough senior? why tough senior?*

*Moth. Why tender juvenal? why tender  
juvenal?*

*Arm. I spoke it, tender juvenal, as a con-  
gruent epitheton appertaining to thy young  
days, which we may nominate tender.*

*Moth. And I, tough senior, as an appertin-*

ent title to your old time, which we may name tough. 18

*Arm.* Pretty and apt.

[*Moth.* How mean you, sir? I pretty, and my saying apt? or I apt, and my saying pretty?

*Arm.* Thon pretty, because little.

*Moth.* Little pretty, because little. Wherefore apt?

*Arm.* And therefore apt, because quick.

*Moth.* Speak you this in my praise, master!

*Arm.* In thy condign praise.

*Moth.* I will praise an eel with the same praise.

*Arm.* What, that an eel is ingenious?

*Moth.* That an eel is quick. 30

*Arm.* I do say thou art quick in answers: thou heat'st my blood.

*Moth.* I am answer'd, sir.

*Arm.* I love not to be cross'd.

*Moth.* [*Aside*] He speaks the mere contrary; crosses<sup>1</sup> love not him.

*Arm.* I have promis'd to study three years with the duke.

*Moth.* You may do it in an hour, sir.

*Arm.* Impossible. 40

*Moth.* How many is one thrice told?

*Arm.* I am ill at reckoning; it fitteth the spirit of a tapster.

*Moth.* You are a gentleman and a gamester, sir.

*Arm.* I confess both; they are both the varnish of a complete man.

*Moth.* Then, I am sure, you know how much the gross sum of deuce-ace amounts to.

*Arm.* It doth amount to one more than two.

*Moth.* Which the base vulgar do call three.

*Arm.* True. 52

*Moth.* Why, sir, is this such a piece of study? Now here is three studied, ere you'll thrice

wink: and how easy it is to put "years" to the word "three," and study three years in two words, the dancing horse will tell you.

*Arm.* A most fine figure!

*Moth.* To prove you a cipher. 58

*Arm.* I will hereupon confess I am in love; and as it is base for a soldier to love, so am I in love with a base wench. [If drawing my sword against the humour of affection would

deliver me from the reprobate thought of it, I would take Desire prisoner, and ransom him to any French courtier for a new-devis'd courtesy. I think scorn to sigh: methinks I should outswear Cupid.] Comfort me, boy: what great men have been in love? 68

*Moth.* Hercules, master.

*Arm.* Most sweet Hercules! More authority, dear boy, name more; and, sweet my child, let them be men of good repute and carriage.

*Moth.* Samson, master: he was a man of good carriage, great carriage, for he carried the town-gates on his back like a porter: and he was in love.

*Arm.* O well-knit Samson! strong-jointed Samson! I do excel thee in my rapier as much as thou didst me in carrying gates. I am in love too. Who was Samson's love, my dear Moth? 80

*Moth.* A woman, master.

[*Arm.* Of what complexion?

*Moth.* Of all the four, or the three, or the two, or one of the four.

*Arm.* Tell me precisely of what complexion.

*Moth.* Of the sea-water green, sir.

*Arm.* Is that one of the four complexions?

*Moth.* As I have read, sir; and the best of them too. 88

*Arm.* Green indeed is the colour of lovers: but to have a love of that colour, methinks Samson had small reason for it. He surely affected her for her wit.

*Moth.* It was so, sir; for she had a green wit.

*Arm.* My love is most immaculate white and red.

*Moth.* Most maculate thoughts, master, are mask'd under such colours.

*Arm.* Define, define, well-educated infant.

*Moth.* My father's wit and my mother's tongue, assist me! 101

*Arm.* Sweet invocation of a child; most pretty and pathological!

*Moth.* If she be made of white and red,

Her faults will ne'er be known,  
For blushing cheeks by faults are bred;

And fears by pale white shown:

Then, if she fear, or be to blame,

By this you shall not know;

<sup>1</sup> Crosses, money.



For still her cheeks possess the same,  
Which native she doth owe.<sup>1</sup> 111  
A dangerous rhyme, master, against the rea-  
son of white and red. ]

*Arm.* Is there not a ballad, boy, of the  
King and the Beggar?

*Moth.* The world was very guilty of such a  
ballad some three ages since; but I think now  
't is not to be found; or, if it were, it would  
neither serve for the writing nor the tune. 119

*Arm.* I will have that subject newly writ  
o'er, that I may example my digression by



*Arm.* I love thee.

*Jaq.* So I heard you say.

some mighty precedent. Boy, I do love that  
country girl that I took in the park with the  
rational hind Costard: she deserves well. 124

*Moth.* [Aside] To be whipp'd; and yet a  
better love than my master.

*Arm.* Sing, boy; my spirit grows heavy in love.

*Moth.* And that's great marvel, loving a  
light wench. 130

*Arm.* I say, sing.

*Moth.* Forbear till this company be past.

*Enter DULL, COSTARD, and JAQUENETTA.*

*Dull.* Sir, the duke's pleasure is, that you  
keep Costard safe: and you must suffer him

<sup>1</sup> One, possess.

to take no delight nor no penance; but he  
must fast three days a week. For this dam-  
sel, I must keep her at the park: she is allow'd  
for the day-woman.<sup>2</sup> Fare you well.

*Arm.* I do betray myself with blushing.  
Maid!

*Jaq.* Man?

*Arm.* I will visit thee at the lodge. 140

*Jaq.* That's hereby.

*Arm.* I know where it is situate.

*Jaq.* Lord, how wise you are!

*Arm.* I will tell thee wonders.

*Jaq.* With that face?

*Arm.* I love thee.

*Jaq.* So I heard you say.

<sup>2</sup> Day-woman, dalry maid.



*Arm.* And so, farewell.

*Jaq.* Fair weather after you!

*Dull.* Come, Jaquenetta, away! 150

*[Exeunt Dull and Jaquenetta.]*

*Arm.* Villain, thou shalt fast for thy offences ere thou be pardoned.

*Cost.* Well, sir, I hope, when I do it, I shall do it on a full stomach.

*Arm.* Thou shalt be heavily punished.

*[Cost.* I am more bound to you than you fellows, for they are but lightly rewarded.

*Arm.* Take away this villain; shut him up.

*Moth.* Come, you transgressing slave; away!

*Cost.* Let me not be pent up, sir; I will fast, being loose. 161

*Moth.* No, sir; that were fast and loose: thou shalt to prison. ]

*Cost.* Well, if ever I do see the merry days of desolation that I have seen, some shall see.

*Moth.* What shall some see?

*Cost.* Nay, nothing, Master Moth, but what they look upon. It is not for prisoners to be too silent in their words; and therefore I will say nothing: I thank God I have as little

patience as another man; and therefore I can be quiet. *[Exeunt Moth and Costard.]* 171

*Arm.* I do affect the very ground, which is base, where her shoe, which is baser, guided by her foot, which is basest, doth tread. I shall be forsworn, which is a great argument of falsehood, if I love. And how can that be true love which is falsely attempted? Love is a familiar; Love is a devil: there is no evil angel but Love. Yet was Samson so tempted, and he had an excellent strength; yet was Solomon so seduced, and he had a very good wit. *[Cupid's butt-shaft is too hard for Hercules' club; and therefore too much odds for a Spaniard's rapier. The first and second cause will not serve my turn; the passado he respects not, the duello he regards not: his disgrace is to be called boy; but his glory is to subdue men.]* Adieu, valour! rust, rapier! be still, drum! for your manager is in love; yea, he loveth. Assist me, some extemporal god of rhyme, for I am sure I shall turn sonnet. Devise, wit; write, pen; for I am for whole volumes in folio. *[Exit.]* 192

## ACT II.

SCENE I. *The same.*

*Enter the PRINCESS OF FRANCE, ROSALINE, MARIA, KATHARINE, BOYET, Lords, and other Attendants.*

*Boyet.* Now, madam, summon up your dearest spirits:

Consider who the king your father sends,  
To whom he sends, and what's his embassy:  
Yourself, held precious in the world's esteem,  
To parley with the sole inheritor  
Of all perfections that a man may owe,  
Matchless Navarre; the plea of no less weight  
Than Aquitaine, a dowry for a queen.  
Be now as prodigal of all dear grace,  
As Nature was in making graces dear 10  
When she did starve the general world beside,  
And prodigally gave them all to you.

*Prin.* Good Lord Boyet, my beauty, though but mean,

Needs not the painted flourish of your praise:  
[Beauty is bought by judgment of the eye,  
Not utter'd by base sale of chapmen's tongues:  
I am less proud to hear you tell my worth  
Than you much willing to be counted wise  
In spending your wit in the praise of mine.]  
But now to task the tasker: good Boyet, 20  
You are not ignorant, all-telling fame  
Doth noise abroad, Navarre hath made a vow,  
Till painful study shall outwear three years,  
No woman may approach his silent court:  
Therefore to's seemeth it a needful course,  
Before we enter his forbidden gates,  
To know his pleasure; and in that behalf,  
Bold of your worthiness, we single you  
As our best-moving fair solicitor.  
Tell him, the daughter of the King of France,  
On serious business, craving quick despatch,  
Importunes personal conference with his grace:  
Haste, signify so much; while we attend, 30  
Like humble-visag'd suitors, his high will.

# LOVE'S LABOUR'S LOST.

ACT II. Scene 1.

ACT II. Scene 1.

*Boyet.* Proud of employment, willingly I go.  
*Prin.* All pride is willing pride, and yours  
is so.

[*Exit Boyet.*]  
Who are the votaries, my loving lords, 37  
That are vow-fellows with this virtuous duke?

*First Lord.* Lord Longaville is one.

*Prin.* Know you the man?

*Mar.* I know him, madam: at a marriage-  
feast, 40

Between Lord Perigord and the beauteous heir  
Of Jaques Falconbridge, solémnized  
In Normandy, saw I this Longaville:  
A man of sovereign parts he is esteem'd;  
In arts well fitted, glorious in arms: 45



*Boyet.* Now, madam, summon up your dearest spirits.

Nothing becomes him ill that he would well.  
The only soil of his fair virtue's gloss,  
If virtue's gloss will stain with any soil,  
Is a sharp wit match'd with too blunt a will;  
[Whose edge hath power to cut, whose will  
still wills 50

It should none spare that come within his  
power.]

*Prin.* Some merry mocking lord, belike;  
is't so?

*Mar.* They say so most that most his hu-  
mours know.

*Prin.* Such short-liv'd wits do wither as they  
grow.

Who are the rest?

*Kath.* The young Dumain, a well-accom-  
plish'd youth,  
Of all that virtue love for virtue loved:

[Most power to do most harm, least knowing  
ill;

For he hath wit to make an ill shape good,  
And shape to win grace though he had no wit.]  
I saw him at the Duke Alençon's once; 61  
And much too little of that good I saw  
Is my report to his great worthiness.

*Ros.* Another of these students at that time  
Was there with him, if I have heard a truth.  
Biron they call him; but a merrier man,  
Within the limit of becoming mirth,  
I never spent an hour's talk withal:

His eye begets occasion for his wit;  
For every object that the one doth catch, 70  
The other turns to a mirth-moving jest,  
Which his fair tongue—conceit's expositor—  
Delivers in such apt and gracious words,  
That aged ears play truant at his tales,  
And younger hearings are quite ravished;  
So sweet and voluble is his discourse.

*Prin.* God bless my ladies! are they all in love,

That every one her own hath garnished  
With such besideking ornaments of praise?

*First Lord.* Here comes Boyet.

*Re-enter BOYET.*

*Prin.* Now, what admittance, lord?

*Boyet.* Navarre had notice of your fair approach; 81

And he and his competitors<sup>1</sup> in oath  
Were all address'd<sup>2</sup> to meet you, gentle lady,  
Before I came. Marry, thus much I have learnt:  
He rather means to lodge you in the field,  
Like one that comes here to besiege his court,  
Than seek a dispensation for his oath,  
To let you enter his unpeopled house.  
Here comes Navarre. [*The Ladies, all except Princess, put on their masks.*]

*Enter KING, LONGAVILLE, DUMAINE, BIRON, and Attendants.*

*King.* Fair princess, welcome to the court  
of Navarre. 90

*Prin.* "Fair" I give you back again; and  
"welcome" I have not yet: the roof of this  
court is too high to be yours; and welcome to  
the wide fields too base to be mine.

*King.* You shall be welcome, madam, to my court.

*Prin.* I will be welcome, then: conduct me thither.

*King.* Hear me, dear lady; I have sworn an oath.

*Prin.* Our Lady help my lord! he'll be forsworn.

*King.* Not for the world, fair madam, by my will.

*Prin.* Why, will shall break it; will and nothing else. 100

*King.* Your ladyship is ignorant what it is.  
*Prin.* Were my lord so, his ignorance were wise,

Where now his knowledge must prove ignorance.

I hear your grace hath sworn out house-keeping:

'Tis deadly sin to keep that oath, my lord,  
And sin to break it.

But pardon me, I am too sudden-bold:  
To teach a teacher ill beseemeth me.

Vouchsafe to read the purpose of my coming,  
And suddenly resolve me in my suit. 110

[*Gives him a paper.*]

*King.* Madam, I will, if suddenly I may.

*Prin.* You will the sooner, that I were away;  
For you'll prove perjur'd if you make me stay.

*Biron.* Did not I dance with you in Brabant once?

*Ros.* Did not I dance with you in Brabant once?

*Biron.* I know you did.

*Ros.* How needless was it then to ask the question!

*Biron.* You must not be so quick.

*Ros.* 'Tis 'long of you that spur me with such questions.

*Biron.* Your wit's too hot, it speeds too fast, 't will tire. 120

*Ros.* Not till it leave the rider in the mire.

[*Biron.* What time o' day?

*Ros.* The hour that fools should ask.

*Biron.* Now fair befall your mask!

*Ros.* Fair fall the face it covers!

*Biron.* And send you many lovers!

*Ros.* Amen, so you be none.

*Biron.* Nay, then will I be gone.]

*King.* Madam, your father here doth intimate

The payment of a hundred thousand crowns;  
Being but th' one half of an entire sum 131  
Disbursed by my father in his wars.  
But say that he or we—as neither have—  
Receiv'd that sum, yet there remains unpaid  
A hundred thousand more; in surety of the which,

One part of Aquitaine is bound to us,  
Although not valued to the money's worth.

<sup>1</sup> Competitors, confederates.

<sup>2</sup> Address'd, prepared.

LOVE'S LABOUR'S LOST.

ACT II. Scene I.

ACT II. Scene I.

If then the king your father will restore  
But that one half which is unsatisfied,  
We will give up our right in Aquitaine, 140  
And hold fair friendship with his majesty.

[But that, it seems, he little purposeth,  
For here he doth demand to have repaid  
A hundred thousand crowns; and not demands,  
On payment of a hundred thousand crowns,  
To have his title live in Aquitaine;

Which we much rather had depart<sup>1</sup> withal,  
And have the money by our father lent,  
Than Aquitaine so gelded as it is.

Dear princess, were not his requests  
From reason's yielding, your fair self should  
make 151

A yielding against some reason in my breast,  
And go well satisfied to France again.]

*Prin.* You do the king my father too much  
wrong.

And wrong the reputation of your name,  
In so unseemingly to confess receipt  
Of that which hath so faithfully been paid.

*King.* I do protest I never heard of it;  
And if you prove it, I'll repay it back,  
Or yield up Aquitaine.

*Prin.* We arrest your word.  
*Boyet,* you can produce acquittances 161  
For such a sum from special officers  
Of Charles his father.

*King.* Satisfy me so.  
*Boyet.* So please your grace, the packet is  
not come

Where that and other specialties are bound;  
To-morrow you shall have a sight of them.

*King.* It shall suffice me; at which interview  
All liberal reason I will yield unto.

Meantime receive such welcome at my hand,  
As honour without breach of honour may 170  
Make tender of to thy true worthiness;

You may not come, fair princess, in my gates;  
But here without you shall be so receiv'd

As you shall deem yourself lodg'd in my heart,  
Though so deni'd fair harbour in my house.

Your own good thoughts excuse me, and fare-  
well:

To-morrow shall we visit you again.

*Prin.* Sweet health and fair desires consort<sup>2</sup>  
your grace!

<sup>1</sup> Depart. part.

<sup>2</sup> Consort, accompany.

*King.* Thy own wish wish I thee in every  
place! [Exit.

*Biron.* Lady, I will commend you to mine  
own heart. 180

*Ros.* Pray you, do my commendations: I  
would be glad to see it.

[*Biron.* I would you heard it groan.

*Ros.* Is the fool sick?

*Biron.* Sick at the heart.

*Ros.* Alack, let it bleed

*Biron.* Would that do it good?

*Ros.* My physic says "ay."

*Biron.* Will you prick 't with your eye?

*Ros.* No poynt, with my knife. 190

*Biron.* Now, God save thy life!

*Ros.* And yours from long living!

*Biron.* I cannot stay thanksgiving.]

[Retiring.

*Dum.* Sir, I pray you, a word: what lady is  
that same? [Indicating Katharine.

*Boyet.* The heir of Alençon, Katharine her  
name.

*Dum.* A gallant lady. Monsieur, fare you  
well. [Exit.

*Long.* I beseech you a word: what is she in  
the white? [Indicating Maria.

*Boyet.* A woman sometimes, an you saw her  
in the light.

*Long.* Perchance light in the light. I desire  
her name.

*Boyet.* She hath but one for herself; to de-  
sire that were a shame. 200

*Long.* Pray you, sir, whose daughter?

*Boyet.* Her mother's, I have heard.

*Long.* God's blessing on your beard!

*Boyet.* Good sir, be not offended.

She is an heir of Falconbridge.

*Long.* Nay, my choler is ended.

She is a most sweet lady.

*Boyet.* Not unlike, sir, that may be.

[Exit Longaville.

*Biron.* What's her name in the cap?

[Indicating Rosaline.

*Boyet.* Rosaline, by good hap. 210

*Biron.* Is she wedded or no?

*Boyet.* To her will, sir, or so.

*Biron.* You are welcome, sir: adieu.

*Boyet.* Farewell to me, sir, and welcome to  
you. [Exit Biron—Ladies unmask.

*Mar.* That last is Biron, the merry mad-captlord:

Not a word with him but a jest. <sup>215</sup>  
*Boyet.* And every jest but a word.  
*Prin.* It was well done of you to take him  
 at his word.  
*Boyet.* I was as willing to grapple as he was  
 to board.  
*[Mar.* Two hot sheeps, marry.  
*Boyet.* And wherefore not ships?  
 No sheep, sweet lamb, unless we feed on your  
 lips. <sup>220</sup>  
*Mar.* You sheep, and I pasture: shall that  
 finish the jest?  
*Boyet.* So you grant pasture for me.  
*[Offering to kiss her.*  
*Mar.* Not so, gentle beast:  
 My lips are no common, though several they be.  
*Boyet.* Belonging to whom?  
*Mar.* To my fortunes and me.  
*Prin.* Good wits will be jaugling; but, gen-  
 tles, agree:  
 This civil war of wits were much better us'd  
 On Navarre and his book-men; for here 'tis  
 abus'd.  
*Boyet.* If my observation, which very seldom  
 lies,  
 By the heart's still rhetoric disclosed with eyes,  
 Deceive me not now, Navarre is infected. <sup>230</sup>  
*Prin.* With what?  
*Boyet.* With that which we lovers entitle  
 affected.  
*Prin.* Your reason?  
*Boyet.* Why, all his behaviours did make  
 their retire  
 To the court of his eye, peeping thorough de-  
 sire:  
 His heart, like an agate, with your print im-  
 press'd,

Proud with his form, in his eye pride ex-  
 press'd: <sup>237</sup>  
 His tongue, all impatient to speak and not  
 see,  
 Did stumble with haste in his eyesight to be;  
 [All senses to that sense did make their repair,  
 To feel only looking on fairest of fair: <sup>241</sup>  
 Methought all his senses were lock'd in his eye,  
 As jewels in crystal for some prince to buy;  
 Who, tending their own worth from where  
 they were glass'd,  
 Did point you to buy them, along as you  
 pass'd:  
 His face's own margent did quote such amazes,  
 That all eyes saw his eyes enchanted with  
 gazes.]  
 I'll give you Aquitaine for all that is his,  
 An you give him for my sake but one loving  
 kiss.  
*Prin.* Come to our pavilion: Boyet is dis-  
 pos'd.<sup>1</sup>  
*Boyet.* But to speak that in words which  
 his eye hath disclos'd. <sup>250</sup>  
 I only have made a mouth of his eye,  
 By adding a tongue which I know will not lie.  
*Ros.* Thou art an old love-monger and speak-  
 est skilfully.  
*Mar.* He is Cupid's grandfather and learns  
 news of him.  
*Ros.* Then was Venus like her mother, for  
 her father is but grim.  
*Boyet.* Do you hear, my mad wenches?  
*Mar.* No.  
*Boyet.* What then, do you see?  
*Ros.* Ay, our way to be gone.  
*Boyet.* You are too hard for me. <sup>260</sup>  
*[Exeunt.*

## ACT III.

SCENE I. *The same.**Enter ARMADO and MOTH.*

*Arm.* Warble, child; make passionate my  
 sense of hearing.

*Moth.* Concolinel.<sup>2</sup>*[Singing.*

*Arm.* Sweet air! Go, tenderness of years;  
 take this key, give enlargement to the swain,  
 bring him festinately<sup>3</sup> hither: I must employ  
 him in a letter to my love.  
*[Moth.* Master, will you win your love with  
 a French brawl?<sup>4</sup>

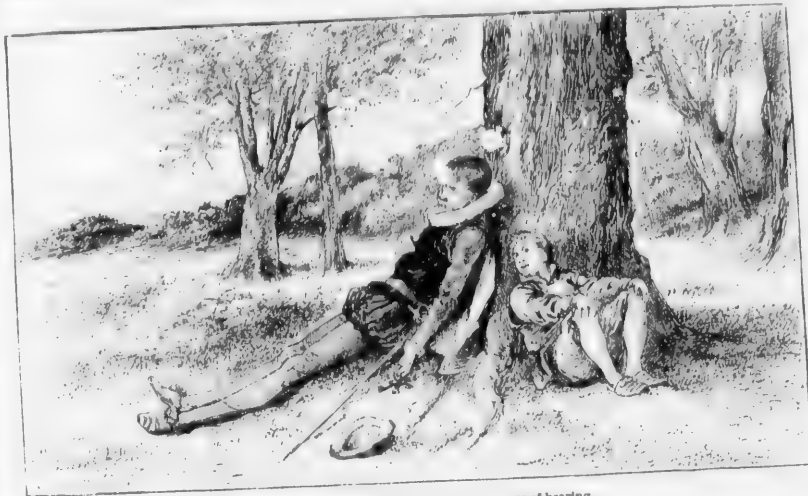
<sup>3</sup> *Festinately*, hastily.<sup>4</sup> *Brawl*, a kind of dance.<sup>1</sup> *Dispos'd*, merry.<sup>2</sup> *Concolinel* (?), perhaps the name of the song to be sung.

LOVE'S LABOUR'S LOST.

*Arm.* How meanest thou? brawling in French?

*Moth.* No, my complete master; but to jig off a tune at the tongue's end, canary to it with your feet, humour it with turning up your eyelids, sigh a note and sing a note, sometime through the throat, as if you swallowed love with singing love, sometime through

the nose, as if you snuff'd up love by smelling love; with your hat penthouse-like o'er the shop of your eyes; with your arms cross'd on your thin-belly doublet like a rabbit on a spit; or your hands in your pocket like a man after the old painting; and keep not too long in one tune, but a snip and away. These are complements, these are humours; these betray nice



*Arm.* Warble, child; make passionate my sense of hearing.

wenches, that would be betrayed without these; and make them men of note—do you note me?—that most are affected to these. 24

*Arm.* How hast thou purchased this experience?

*Moth.* By my penny of observation.

*Arm.* But O,—but O,—

*Moth.* "The hobby-horse is forgot." 30

*Arm.* Callest thou my love "hobby-horse?"

*Moth.* No, master; the hobby-horse is but a colt, and your love perhaps a hackney. But have you forgot your love?

*Arm.* Almost I had.

*Moth.* Negligent student! learn her by heart.

*Arm.* By heart and in heart, boy.

*Moth.* And out of heart, master: all those three I will prove. 40

*Arm.* What wilt thou prove?

*Moth.* A man, if I live; and this, by, in, and without, upon the instant: by heart you love her, because your heart cannot come by her; in heart you love her, because your heart is in love with her; and out of heart you love her, being out of heart that you cannot enjoy her.

*Arm.* I am all these three.

*Moth.* And three times as much more, and yet nothing at all.

*Arm.* Fetch hither the swain: he must carry me a letter. 51

*Moth.* A message well sympathiz'd; a horse to be ambassador for an ass.

*Arm.* Ha, ha! what sayest thou?

*Moth.* Marry, sir, you must send the ass upon the horse, for he is very slow-gaited. But I go.

*Arm.* The way is but short; away! 57

*Moth.* As swift as lead, sir.

*Arm.* The meaning, pretty ingenious?

Is not lead a metal heavy, dull, and slow? 60

*Moth.* Minime, honest master; or rather, master, no.

*Arm.* I say lead is slow.

*Moth.* You are too swift, sir, to say so: Is that lead slow which is fir'd from a gun?

*Arm.* Sweet smoke of rhetoric!

He reputes me a cannon; and the bullet, that's he!

I shoot thee at the swain.

*Moth.* Thump then and I flee. [*Exit.*]

*Arm.* A most acute juvenal; voluble and free of grace!

By thy favour, sweet welkin, I must sigh in thy face:

Most rude melancholy, valour gives thee place.

My herald is return'd. 70

*Re-enter Moth with Costard.*

*Moth.* A wonder, master! here's a costard! broken in a shin.

*Arm.* Some enigma, some riddle: come, thy Fenvoy; begin.

*Cost.* No egma, no riddle, no Fenvoy; no salve in these all, sir: O, sir, plantain, a plain plantain! no Fenvoy, no Fenvoy; no salve, sir, but a plantain!

*Arm.* By virtue, thou enforceest laughter; thy silly thought my spleen; the heaving of my lungs provokes me to ridiculous smiling. O, pardon me, my stars! Doth the inconsiderate take salve for Fenvoy, and the word Fenvoy for a salve? 80

*Moth.* Do the wise think them other? is not Fenvoy a salve?

*Arm.* No, page: it is an epilogue or discourse, to make plain

Some obscure precedence that hath tofore been said.

I will example it:

The fox, the ape and the humble-bee,  
Were still at odds, being but three.

There's the moral. Now the Fenvoy.

*Moth.* I will add the Fenvoy. Say the moral again.

*Arm.* The fox, the ape, the humble-bee, 90  
Were still at odds, being but three.

*Moth.* Until the goose came out of door,  
And stay'd the odds by adding four.

[Now will I begin your moral, and do you follow with my Fenvoy.

The fox, the ape, and the humble-bee,  
Were still at odds, being but three.

*Arm.* Until the goose came out of door,  
Staying the odds by adding four. ]

*Moth.* A good Fenvoy, ending in the goose: would you desire more? 101

[*Cost.* The boy hath sold him a bargain, a goose, that's flat.

Sir, your pennyworth is good, an your goose be fat.

To sell a bargain well is as cunning as fast and loose:

Let me see; a fat Fenvoy; ay, that's a fat goose. ]

*Arm.* Come hither, come hither. How did this argument begin?

*Moth.* By saying that a costard was broken in a shin.

Then call'd you for the Fenvoy.

*Cost.* True, and I for a plantain: thus came your argument in;

Then the boy's fat Fenvoy, the goose that you bought: 110

And he ended the market.

*Arm.* But tell me; how was there a costard broken in a shin?

*Moth.* I will tell you sensibly.

*Cost.* Thou hast no feeling of it, Moth: I will speak that Fenvoy:

I Costard, running out, that was safely within,

Fell over the threshold, and broke my shin.

*Arm.* We will talk no more of this matter.

*Cost.* Till there be more matter in the shin.

*Arm.* Sirrah Costard, I will enfranchise thee.

*Cost.* O, marry me to one Frances: I smell some Fenvoy, some goose, in this. 123

*Arm.* By my sweet soul, I mean setting thee at liberty, enfranchising thy person: thou wert immur'd, restrained, captivated, bound.

*Cost.* True, true; and now you will be my purgation and let me loose.

*Arm.* I give thee thy liberty, set thee from durance; and, in lieu thereof, impose on thee



# LOVE'S LABOUR'S LOST

ACT III. SCENE I.

ACT III. SCENE I.

nothing but this: bear this significant [*giving*  
to the country maid Jaquenetta:  
there is remuneration; for the best ward of  
mine honour is rewarding my dependents.  
Moth, follow. [*Exit.*



Biron. Hark, slave.

Moth. Like the sequel, I. Signior Costard,  
adieu. 135

Cost. My sweet ounce of man's flesh! my  
incency! I. [*Exit Moth.*

Now will I look to his remuneration. Re-  
muneration! O, that's the Latin word for  
three things: three farthings—remunera-

*Incency, de hente.*

tion. "What's the price of this inkle?" "One  
penny." "No, I'll give you a remuneration!"  
why, it carries it. Remuneration! why, it is  
a fairer name than French crown. I will never  
buy and sell out of this word. 140

*Enter Biron.*

Biron. O, my good knave Costard! exceed-  
ingly well met.

Cost. Pray you, sir, how much carnation  
ribbon may a man buy for a remuneration?

Biron. What is a remuneration?

Cost. Marry, sir, halfpenny farthing.

Biron. Why, then, three-farthing worth of  
silk. 150

Cost. I thank your worship: God be wi' you!

Biron. Stay, slave; I must employ thee:

As thou wilt win my favour, good my knave,  
do one thing for me that I shall entreat.

Cost. When would you have it done, sir?

Biron. This afternoon.

Cost. Well, I will do it, sir: fare you well.

Biron. Thou knowest not what it is.

Cost. I shall know, sir, when I have done it.

Biron. Why, villain, thou must know first.

Cost. I will come to your worship to-morrow  
morning. 161

Biron. It must be done this afternoon. Hark,

slave, it is but this:

The princess comes to hunt here in the park,

And in her train there is a gentle lady;

When tongues speak sweetly, then they name

her name,

And Rosaline they call her; ask for her;

And to her white hand see thou do commend

This seal of counsel. There's thy garden, go.

[*Giving him a shilling.*

Cost. Gardon, O sweet garden! better than  
remuneration, a seven-pence farthing better:

most sweet garden! I will do it, sir, in print.

Gardon! Remuneration! [*Exit.* 171

Biron. And I, forsooth, in love! I that  
have been love's whip;

A very beadle to a humorous sigh;

A critic, nay, a night-watch constable;

A domineering pedant over the boy;

Than whom no more magnificent! 180

This wimpled, veiled, purblind, wayward  
boy;

*Inkle, tape.*

*Wimpled, veiled or hooded.*



This senior-junior, giant dwarf, Don Cupid; 182  
 Regent of love-rhymes, lord of folded arms,  
 Th' anointed sovereign of sighs and groans,  
 Liege of all loiterers and malcontents,  
 Dread prince of plackets, king of coppieces,  
 Sole imperator and great general  
 Of trotting paritors!—O my little heart!—  
 And I to be a corporal of his field,  
 And wear his colours like a tumbler's hoop!  
 What, I! I love! I sue! I seek a wife! 191  
 A woman, that is like a German clock,  
 Still a-repairing, ever out of frame,  
 And never going aright, being a watch,  
 But being watch'd that it may still go right!  
 Nay, to be perjurd, which is worst of all;

And, among three, to love the worst of all; 197  
 [A whitely<sup>2</sup> wanton with a velvet brow,  
 With two pitch-balls stuck in her face for  
 eyes;  
 Ay, and, by heaven, one that will do the deed  
 Though Argus were her eunuch and her  
 guard:] 201  
 And I to sigh for her! to watch for her!  
 To pray for her! Go to; it is a plague  
 That Cupid will impose for my neglect  
 Of his almighty dreadful little might.  
 Well, I will love, write, sigh, pray, sue and  
 groan:  
 Some men must love my lady and some Joan.  
 [Exit.]

## ACT IV.

SCENE I. *The same.*

*Enter the PRINCESS, and her train, a Forester,  
 BOYET, ROSALINE, MARIA, and KATHARINE.*

*Prin.* Was that the king, that spurr'd his  
 horse so hard  
 Against the steep uprising of the hill?  
*Boyet.* I know not; but I think it was not he.  
*Prin.* Who'er a' was, a' show'd a mounting  
 mind.  
 Well, lords, to-day we shall have our dispatch:  
 On Saturday we will return to France.  
 [Then, forester, my friend, where is the bush  
 That we must stand and play the murderer in?  
*For.* Hereby, upon the edge of yonder cop-  
 piece;  
 A stand where you may make the fairest shoot.  
*Prin.* I think my beauty, I am fair that  
 shoot, 11  
 And thereupon thou speak'st, the fairest shoot.  
*For.* Pardon me, madam, for I meant not so.  
*Prin.* What, what? first praise me and again  
 say no!  
 O short-liv'd pride! Not fair? alack for woe!  
*For.* Yes, madam, fair.  
*Prin.* Nay, never paint me now:  
 Where fair is not, praise cannot mend the brow.

Here, good my glass, take this for telling true:  
 Fair payment for foul words is more than due.  
*For.* Nothing but fair is that which you in-  
 herit. 20  
*Prin.* See, see, my beauty will be sav'd by  
 merit!  
 O heresy in fair<sup>3</sup>, fit for these days!  
 A giving hand, though foul, shall have fair  
 praise.  
 But come, the bow: now mercy goes to kill,  
 And shooting well is then accounted ill.  
 Thus will I save my credit in the shoot:  
 Not wounding, pity would not let me do't;  
 If wounding, then it was to show my skill,  
 That more for praise than purpose meant to  
 kill.  
 And out of question so it is sometimes, 30  
 Glory grows guilty of detested crimes,  
 When, for fame's sake, for praise, an outward  
 part,  
 We bend to that the working of the heart;  
 As I for praise alone now seek to spill  
 The poor deer's blood, that my heart means no  
 ill.  
*Boyet.* Do not curst<sup>4</sup> wives hold that self-  
 sovereignty  
 Only for praise sake, when they strive to be  
 Lords o'er their lords?

<sup>1</sup> Paritors, uparitors, officers of the ecclesiastical  
 courts.  
<sup>2</sup> Whitely, pale.

<sup>3</sup> Fair, beauty

<sup>4</sup> Curst, cross-grained.

# LOVE'S LABOUR'S LOST.

ACT IV. Scene 1.

ACT IV. Scene 1.

*Prin.* Only for praise: and praise we may afford

To any lady that subdues a lord. 40

*Boyet.* Here comes a member of the commonwealth.

*Enter COSTARD.*

*Cost.* God dig-you-den all! <sup>1</sup> Pray you, which is the head lady?

[*Prin.* Thou shalt know her, fellow, by the rest that have no heads.

*Cost.* Which is the greatest lady, the highest?

*Prin.* The thickest and the tallest.

*Cost.* The thickest and the tallest! it is so; truth is truth.

An your waist, mistress, were as slender as my wit,

One o' these maids' girdles for your waist should be fit. 50

Are not you the chief woman? you are the thickest here.]

*Prin.* What's your will, sir? what's your will?

*Cost.* I have a letter from Monsieur Biron to one Lady Rosaline.

*Prin.* O, thy letter, thy letter! he's a good friend of mine:

Stand aside, good bearer. Boyet, you can carve;

Break up this capon.<sup>2</sup>

*Boyet.* I am bound to serve.

This letter is mistook, it importeth none here; It is writ to Jaquenetta.

*Prin.* We will read it, I swear.

Break the neck of the wax, and every one give ear. 50

*Boyet* [reads]. "By heaven, that thou art fair, is most infallible; true, that thou art beautiful; truth itself, that thou art lovely. More fairer than fair, beautiful than beautiful, truer than truth itself, have commiseration on thy heroical vassal! The magnanimous and most illustrious king Cophetua set eye upon the pernicious and indubitate beggar Penelophon; [and he it was that might rightly say, *Wai, ridi, rici*; which to anatomize in the vulgar, — base and obscure vulgar! — *ridelict*. He came, and overcame: he came, one; saw, two; overcame, three. Who came? the king; why did he come? to see: why did he see? to overcome: to whom

came he? to the beggar: what saw he? the beggar: who overcame he? the beggar. The conclusion is victory: on whose side? the king's. The captive is enrich'd: on whose side? the beggar's. The catastrophe is a nuptial: on whose side? the king's; no, on both in one, or one in both.] I am the king; for so stands the comparison: thou the beggar; for so witnesseth thy lowliness. Shall I command thy love? I may: shall I enforce thy love? I could: shall I entreat thy love? I will. What shalt thou exchange for rags? robes; for tittles? titles; for thyself? me. Thus, expecting thy reply, I profane my lips on thy foot, my eyes on thy picture, and my heart on thy every part. Thine, in the dearest design of industry,

DON ADRIANO DE ARMADO.

"Thus dost thou hear the Nemean lion roar 'Gainst thee, thou lamb, that standest as his prey.

Submissive fall his princely feet before, And he from forage will incline to play: But if thou strive, poor soul, what art thou then? Food for his rage, repasture for his den."

*Prin.* What plume of feathers is he that indited this letter?

What vane? what weathercock? did you ever hear better?

*Boyet.* I am much deceived but I remember the style.

*Prin.* Else your memory is bad, going o'er it erewhile.

*Boyet.* This Armado is a Spaniard, that keeps here in court; 100

A phantasime, a Monarcho,<sup>3</sup> and one that makes sport

To the prince and his bookmates.

*Prin.* Thou fellow, a word:

Who gave thee this letter?

*Cost.* I told you; my lord.

*Prin.* To whom should'st thou give it?

*Cost.* From my lord to my lady.

*Prin.* From which lord to which lady?

*Cost.* From my lord Biron, a good master of mine,

To a lady of France that he call'd Rosaline.

*Prin.* Thou hast mistaken his letter. Come, lords, away.

[*To Ros.*] Here, sweet, put up this: 't will be thine another day.

[*Exeunt Princess and train.*

<sup>1</sup> God dig-you-den, God give you good even.

<sup>2</sup> Break up this capon, open this letter.

<sup>3</sup> Monarcho, a mad enthusiast of the time.

[*Boyet.* Who is the suitor? who is the suitor?<sup>1</sup>

*Ros.* Shall I teach you to know? 110

*Boyet.* Ay, my continent of beauty.

*Ros.* Why, she that bears the bow.

Finely put off!

*Boyet.* My lady goes to kill horns; but, if thou marry,

Hang me by the neck, if horns that year miscarry.

Finely put on!

*Ros.* Well, then, I am the shooter.

*Boyet.* And who is your deer?

*Ros.* If we choose by the horns, yourself; come not near.

Finely put on, indeed!

*Mar.* You still wrangle with her, Boyet, and she strikes at the brow.

*Boyet.* But she herself is hit lower: have I hit her now? 120

*Ros.* Shall I come upon thee with an old saying, that was a man when King Pepin of France was a little boy, as touching the hit it?

*Boyet.* So I may answer thee with one as old, that was a woman when Queen Guinover of Britain was a little wench, as touching the hit it.

*Ros.* Thou canst not hit it, hit it, hit it.

Thou canst not hit it, my good man,

*Boyet.* An I cannot, cannot, cannot,

An I cannot, another can. 130

[*Exeunt Ros. and Kath.*

*Cost.* By my troth, most pleasant: how both did hit it!

*Mar.* A mark marvellous well shot, for they both did hit it.

*Boyet.* A mark! O, mark but that mark!

A mark, says my lady!

Let the mark have a prick in't, to mete at, if it may be.

*Mar.* Wide o' the bow hand! if faith, your hand is out.

*Cost.* Indeed, a' must shoot nearer, or he'll ne'er hit the clout.

*Boyet.* An if my hand be out, then belike your hand is in.

*Cost.* Then will she get the upshoot by cleaving the pin.

*Mar.* Come, come, you talk greasily; your lips grow foul.

*Cost.* She's too hard for you at pricks, sir; challenge her to bowl. 140

*Boyet.* I fear too much rubbing. Good night, my good owl.

[*Exeunt Boyet and Maria.*

*Cost.* By my soul, a swain! a most simple clown!

Lord, Lord, how the ladies and I have put him down!

O my troth, most sweet jests! most incony vulgar wit!

When it comes so smoothly off, so obscenely, as it were, so fit.

Armador at th'one side,—O, a most dainty man!

To see him walk before a lady and to bear her fan!

To see him kiss his hand! and how most sweetly a' will swear!

And his page at other side, that handful of wit!

Ah, heavens, it is a most pathological nit!<sup>2</sup> 150

Sola, sola!

[*Shout within.*

*Exit Costard, running.*]

# SCENE II. The same.

*Enter HOLOFERNES, SIR NATHANIEL, and DULL.*

*Nath.* Very reverend sport, truly; and done in the testimony of a good conscience.

*Hol.* The deer was, as you know, *sanguigno*, in blood; ripe as the pomewater,<sup>3</sup> who now hangeth like a jewel in the ear of *cielo*, the sky, the welkin, the heaven; and anon falleth like a crab on the face of *terra*, the soil, the land, the earth.

*Nath.* Truly, Master Holofernes, the epithets are sweetly varied, like a scholar at the least; but, sir, I assure ye, it was a buck of the first head. 10

*Hol.* Sir Nathaniel, *Iaud credo.*

*Dull.* 'T was not a *haud credo*; 't was a pricket.<sup>4</sup>

<sup>2</sup> Nit, the egg of an insect.

<sup>3</sup> Pomewater, a kind of apple.

<sup>4</sup> Pricket, a buck in his second year.

<sup>1</sup> *Suitors*, formerly pronounced 'sho-lor.

greasily; your  
at pricks, sir:  
140  
abbing. Good

get and Maria.  
a most simple

and I have put

! most incony

I, so obscenely.

a most dainty

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tical nit!<sup>12</sup> 150

[Shout within.  
ard, running.]

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edo; 't was a

at year

*Hol.* Most barbarous intimation! yet a kind  
of insinuation, as it were, *in via*, in way, of  
explication; *favere*, as it were, replication, or  
rather, *ostentare*, to show, as it were, his in-

clination, after his undressed, unpolished, un-  
educated, unpruned, untrained, or rather, un-  
lettered, or ratherest, unconfirmed fashion, to  
insert again my *hand credo* for a deer. 20



*Hol.* Most barbarous intimation!

*Dull.* And the deer was not a *hand credo*;  
't was a *revel*. 22

*Hol.* Twice-sod simplicity, *his coetus*!  
O thou monster Ignorance, how deformed dost  
thou look!

*Nath.* Sir, he hath never fed of the dainties  
that are bred in a book;  
he hath not eat paper, as it were; he hath not  
drunk ink; his intellect is not replenished; he  
is only an animal, only sensible in the duller  
parts: And such barren plants are set before  
us, that we thankful should be, which we of  
taste and feeling are, for those parts that do  
fructify in us more than he. 30

[For as it would ill become me to be vain, in-  
discreet, or a fool,

So were there a patch set on learning, to see  
him in a school;

But *omne bene*, say I; being of an old father's  
mind, 33

Many can brook the weather that love not the  
wind.]

*Dull.* You two are book-men: can you tell  
me by your wit

What was a month old at Cain's birth, that's  
not five weeks old as yet?

*Hol.* Dictynna, goodman Dull; Dictynna,  
goodman Dull.

*Dull.* What is Dictynna?

*Nath.* A title to Phoebe, to Luna, to the moon.

*Hol.* The moon was a month old when Adam  
was no more, 40

And raught<sup>1</sup> not to five weeks when he came  
to five-score.

<sup>1</sup> Raught, reached

Th' allusion holds in the exchange. 42

*Dull.* 'Tis true indeed; the collusion holds in the exchange.

*Hol.* God comfort thy capacity! I say, th' allusion holds in the exchange.

*Dull.* And I say, the pollution holds in the exchange; for the moon is never but a month old; and I say beside that, 't was a pricket that the princess kill'd. 50

[*Hol.* Sir Nathaniel, will you hear an extemporal epitaph on the death of the deer? And, to honour the ignorant, call the deer the princess killed a pricket.

*Nath.* *Perge*, good Master Holofernes, *perge*; so it shall please you to abrogate scurrility.

*Hol.* I will something affect the letter,<sup>1</sup> for it argues facility.

The preycl princess pierc'd and prick'd a pretty pleasing pricket;

Some say a sore;<sup>2</sup> but not a sore, till now made sore with shooting.

The dogs did yell: put L to sore, then sorel<sup>3</sup> jumps from thicket; 60

Or pricket sore, or else sorel; the people fall a-hooting.

If sore be sore, then L to sore makes fifty sores o' sorel.

Of one sore I an hundred make by adding but one more L.

*Nath.* A rare talent.

*Dull.* [*Aside*] If a talent be a claw, look how he claws him with a talent.

*Hol.* This is a gift that I have, simple, simple; a foolish extravagant spirit, full of forms, figures, shapes, objects, ideas, apprehensions, motions, revolutions: these are begot in the ventricle of memory, nourish'd in the womb of pia mater, and delivered upon the mellowing of occasion. But the gift is good in those in whom it is acute, and I am thankful for it.

*Nath.* Sir, I praise the Lord for you: and so may my parishioners; for their sons are well tutor'd by you, and their daughters profit very greatly under you: you are a good member of the commonwealth. 70

*Hol.* *Mehercle*, if their sons be ingenuous, they shall want no instruction; if their daugh-

ters be capable, I will put it to them: but *vir sapit qui pauca loquitur*; a soul feminine saluteth us. ] 84

*Enter JAQUENETTA and COSTARD.*

*Jaq.* God give you good morrow, master Person<sup>1</sup>.

*Hol.* Master Person, quasi pers-one<sup>5</sup>. An if one should be pierc'd, which is the one?

*Cost.* Marry, master schoolmaster, he that is likest to a hog'shead.

*Hol.* O—piercing a hog'shead! a good lustre of conceit in a tuft of earth; fire enough for a flint, pearl enough for a swine: 't is pretty; it is well. 92

*Jaq.* Good master Parson, be so good as read me this letter: it was given me by Costard, and sent me from Don Arnado: I beseech you, read it.

*Hol.* [*Fauste, precor, gelidâ quando pecus omne sub umbrâ Ruminat*,—and so forth.] Ah, good old Mantuan! I may speak of thee as the traveller doth of Venice;

*Venetia, Venetia,*

*Chi non ti vede non ti pretia.* 100

Old Mantuan, old Mantuan! who understandeth thee not, loves thee not. *Ut, re, sol, la, mi, fa.* ] Under pardon, sir, what are the contents? or rather, as Horace says in his—(*looking over Nathaniel's shoulder*) What, my soul, verses?

*Nath.* Ay, sir, and very learned.

*Hol.* Let me hear a staff, a stanza, a verse; *lege, domine.*

*Nath.* [*reads*]

"If love make me forsworn, how shall I swear to love?

Ah, ne'er faith could hold, if not to beauty vowed! Though to myself forsworn, to thee I'll faithful prove; 111

Those thoughts to me were oaks, to thee like osiers bowed.

[Study his bias leaves, and makes his book thine eyes,

Where all those pleasures live that art would comprehend:

If knowledge be the mark, to know thee shall suffice; Well learned is that tongue that well can thee commend,

All ignorant that soul that sees thee without wonder;

<sup>1</sup> Affect the letter, practise alliteration.

<sup>2</sup> Sore, "sore," a buck in his fourth year

<sup>3</sup> Sorel, a buck in his third year.

<sup>4</sup> Person, the old form of parson

<sup>5</sup> Pers-one, pierce-one.

them: but *vir*  
 84  
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OSTARD.

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ers-one<sup>5</sup>. An  
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shall I swear to

beauty vowed!  
 be I'll faithful  
 111

, to thee like

his book thine

art would com-

ee shall suffice;  
 i can thee com-

without wonder;

son

Which is to me some praise that I thy parts admire:  
 Thy eye Jove's lightning bears, thy voice his dread-  
 ful thunder, 119

Which, not to anger bent, is music and sweet fire. ]  
 Celestial as thou art, O, pardon love this wrong,  
 That singeth heaven's praise with such an earthly  
 tongue."

Hol. You find not the apostrophas, and so  
 miss the accent: let me supervise the canzonet.  
 Here are only numbers ratified; but, for the  
 elegance, facility, and golden cadence of poesy,  
*caret*. [Ovidius Naso was the man: and why,  
 indeed, Naso, but for smelling out the odori-  
 ferous flowers of fancy, the jerks of invention?  
*Imitari* is nothing: so doth the hound his master,  
 the ape his keeper, the tyred<sup>1</sup> horse his  
 rider. ] But, *damosella* virgin, was this directed  
 to you? 132

Jaq. Ay, sir, from one Monsieur Biron, one  
 of the strange queen's lords.

Hol. I will overglance the superscript:

"To the snow-white hand of the most beauteous  
 Lady Rosaline,"

I will look again on the intellect of the letter,  
 for the nomination of the party writing to the  
 person written unto:

"Your ladyship's in all desired employment, BIRON."  
 Sir Nathaniel, this Biron is one of the votaries  
 with the king; and here he hath framed a  
 letter to a sequent of the stranger queen's,  
 which accidentally, or by the way of progres-  
 sion, hath miscarried. Trip and go, my sweet;  
 deliver this paper into the royal hand of the  
 king: it may concern much. Stay not thy  
 compliment; I forgive thy duty: adieu.

Jaq. Good Costard, go with me. Sir, God  
 save your life! 150

Cost. Have with thee, my girl.

[*Exeunt Cost. and Jaq.*

[Nath. Sir, you have done this in the fear  
 of God, very religiously; and, as a certain  
 father saith, --

Hol. Sir, tell not me of the father; I do fear  
 colourable colours.<sup>2</sup> But to return to the  
 verses: did they please you, Sir Nathaniel?

Nath. Marvellous well for the pen.

Hol. I do dine to-day at the father's of a  
 certain pupil of mine; where, if, before repast,

it shall please you to gratify the table with a  
 grace, I will, on my privilege I have with the  
 parents of the foresaid child or pupil, under-  
 take your *ben venuto*; where I will prove  
 those verses to be very unlearned, neither  
 savouring of poetry, wit, nor invention: I be-  
 seech your society. 160

Nath. And thank you too; for society, saith  
 the text, is the happiness of life.

Hol. And, certes, the text most infallibly  
 concludes it. [*To Da!*] Sir, I do invite you  
 too; you shall not say me nay: *pauca verba*.  
 Away! the gentles are at their game, and we  
 will to our recreation. ] [*Exeunt.*]

SCENE III. *The same.*

*Enter BIRON, with a paper.*

Biron. The king he is hunting the deer; I  
 am coursing myself: [they have pitch'd a toil;  
 I am toiling in a pitch,—pitch that defiles:]  
 defile! a foul word. Well, sit thee down, sor-  
 row! for so they say the fool said, and so say  
 I, and I the fool: well proved, wit! By the  
 Lord, this love is as mad as Ajax: it kills  
 sheep; it kills me, I a sheep: well proved  
 again o' my side! ] I will not love: if I do,  
 hang me; i' faith, I will not. O, but her eye,  
 —by this light, but for her eye, I would not  
 love her; yes, for her two eyes. Well, I do  
 nothing in the world but lie, and lie in my  
 throat. By heaven, I do love: and it hath  
 taught me to rhyme and to be melancholy;  
 and here is part of my rhyme, and here my  
 melancholy. Well, she hath one o' my son-  
 nets already: the clown bore it, the fool sent  
 it, and the lady hath it: sweet clown, sweeter  
 fool, sweetest lady! By the world, I would  
 not care a pin, if the other three were in.  
 Here comes one with a paper: God give him  
 grace to groan! [*Conceals himself among the  
 branches of a tree.*

*Enter the KING, with a paper.*

King. Ay me! 21

Biron. [*Aside*] Shot, by heaven! Proceed,  
 sweet Cupid: thou hast thump'd him with thy  
 bird-bolt under the left pap. In faith, secrets!

King [*reads*].

"So sweet a kiss the golden sun gives not  
 To those fresh morning drops upon the rose,

<sup>1</sup> Tyred, adorned with trappings.

<sup>2</sup> Colourable colours, specious appearances.

As thy eye-beams, when their fresh rays have smot!<sup>1</sup>

The night of dew that on my cheeks down flows:

Nor shines the silver moon one half so bright 30

Through the transparent bosom of the deep,

As doth thy face through tears of mine give light;

Thou shin'st in every tear that I do weep:

No drop but as a coach doth carry thee;

So ridest thou triumping in my woe.

Do but behold the tears that swell in me,

And they thy glory through my grief will show:

But do not love thyself; then thou wilt keep

My tears for glasses, and still make me weep. 40

O queen of queens! how far dost thou excel,

No thought can think, nor tongue of mortal tell - "

How shall she know my griefs! I'll drop the paper:

Sweet leaves, shade folly. Who is he comes here!

[*Conceals himself.*]

What, Longaville! and reading! listen, ear.

*Biron.* Now, in thy likeness, one more fool appear!

*Enter LONGAVILLE, with a paper.*

*Long.* Ay me, I am forsworn!

*Biron.* Why, he comes in like a perjure, wearing papers.<sup>2</sup>

*King.* In love, I hope; sweet fellowship in shame!

*Biron.* One drunkard loves another of the name. 50

*Long.* Am I the first that have been perjur'd so?

*Biron.* I could put thee in comfort. Not by two that I know:

[*Thou makest the triumvir, the corner-cap of society,*

*The shape of Love's Tyburn that hangs up simplicity.*]

*Long.* I fear these stubborn lines lack power to move.

O sweet Maria, empress of my love!

These numbers will I tear, and write in

*Biron.* O, rhymes are guards<sup>3</sup> on wits: Cupid's hose;

Disfigure not his shape.

*Long.* This same shall go.— [*Reads.*

<sup>1</sup> *Smot* = *smote*, so all the old copies. The rhyme requires this obsolete form.

<sup>2</sup> *Papers*, papers describing the crime worn on the breast of the condemned perjurer.

<sup>3</sup> *Guards*, ornaments, trimmings.

"Did not the heavenly rhetoric of thine eye, 69

'Gainst whom the world cannot hold argument,

Persuade my heart to this false perjury?

Vows for thee broke deserve not punishment.

A woman I forswore; but I will prove,

Thou being a goddess, I forswore not thee:

My vow was earthly, thou a heavenly love;

Thy grace being gain'd cures all disgrace in me.

Vows are but breath, and breath a vapour is:

Then thou, fair sun, which on my earth dost shine.

Exhal'st this vapour-vow; in thee it is: 7

If broken then, it is no fault of mine:

If by me broke, what fool is not so wise

To lose an oath to win a paradise!"

*Biron.* This is the liver-vein,<sup>1</sup> which makes flesh a deity,

A green goose a goddess: pure, pure idolatry. God amend us, God amend! we are much out o' th' way.

*Long.* By whom shall I send this!—*Company!* stay. [*Conceals himself.*]

*Biron.* All hid, all hid; an old infant play.

Like a demigod here sit I in the sky,

And wretched fools' secrets heedfully o'er-eye.

More sacks to the mill! O heavens, I have my wish! 81

*Enter DUMAINE, with a paper.*

Dumaine transform'd! four woodcocks in a dish!

*Dum.* O most divine Kate!

*Biron.* O most profane coxcomb!

*Dum.* By heaven, the wonder in a mortal eye!

*Biron.* By earth, she is not, corporal, there you lie.

*Dum.* Her amber hair for foul hath amber coted.<sup>2</sup>

*Biron.* An amber-colour'd raven was well noted.

*Dum.* As upright as the cedar.

*Biron.* Stoops, I say;

Her shoulder is with child.

*Dum.* As fair as day. 90

*Biron.* Ay, as some days; but then no sun must shine.

*Dum.* O that I had my wish!

*Long.* And I had mine!

*King.* And I mine too, good Lord!

<sup>1</sup> *Liver vein*, the liver was supposed to be the seat of love.

<sup>2</sup> *Coted*, surpassed.

*Biron.*

good

[*Dum.*

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*Biron.*

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*Dum.*

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*Biron.* Amen, so I had mine: is not that a  
good word? 94

[*Dum.* I would forget her; but a fever she  
Reigns in my blood and will remember'd be.

*Biron.* A fever in your blood! why, then  
incision

Would let her out in saucers: sweet misprision!  
]

*Dum.* Once more I'll read the ode that I  
have writ.

*Biron.* Once more I'll mark how love can  
vary wit. 100

*Dum.* [*reads*]

"On a day--alack the day!--  
Love, whose month is ever May,  
Spied a blossom passing fair  
Playing in the wanton air:  
Through the velvet leaves the wind,  
All unseen, gan passage find;  
That the lover, sick to death,  
Wish'd himself the heaven's breath.  
Air, quoth he, thy cheeks may blow;  
Ah! would I might triumph so! 110  
But, alack, my hand is sworn  
Ne'er to pluck thee from thy thorn;  
Vow, alack, for youth unmeet,  
Youth so apt to pluck a sweet!  
Do not call it sin in me,  
That I am forsworn for thee;  
Thou for whom great Jove would swear  
Juno but an Ethiop were;  
And deny himself for Jove,  
Turning mortal for thy love." 120

This will I send; and something else more  
plain,

That shall express my true love's fasting pain.  
O, would the king, Biron, and Longaville,  
Were lovers too! Ah, to example ill,  
Would from my forehead wipe a perjurd  
note;

For none offend where all alike do dote.

*Long.* [*advancing*]. Dumain, thy love is far  
from charity,

That in love's grief desir'st society:  
You may look pale, but I should blush, I know,  
To be o'erheard, and taken napping so. 130

*King.* [*advancing*]. Come, sir, you blush; as  
his, your case is such;

You chide at him, offending twice as much;  
You do not love Maria; Longaville  
Did never sonnet for her sake compile,  
Nor never lay his wreathed arms athwart

His loving bosom to keep down his heart.  
I have been closely shrouded in this bush 137  
And mark'd you both and for you both did  
blush:  
I heard your guilty rhymes, observ'd your  
fashion,



*Long.* [*advancing*]. . . . You may look pale, but I should  
blush, I know,  
To be o'erheard, and taken napping so.

Saw sighs reek from you, noted well your pas-  
sion: 140

Ay me! says one; O Jove! the other cries;  
One, her hair's gold; crystal the other's eyes:  
[*To Long.*] You would for paradise break faith  
and troth;

[*To Dum.*] And Jove, for your love, would in-  
fringe an oath.



What will Biron say when that he shall hear  
A faith infringed, which such zeal did swear?  
How will he scorn! how will he spend his wit!  
How will he triumph, leap and laugh at it!  
For all the wealth that ever I did see, 140  
I would not have him know so much by me.

Biron. Now step I forth to whip hypoc-  
risy.— [Advancing.]

Ah, good my liege, I pray thee, pardon me!  
Good heart, what grace hast thou, thus to re-  
prove

These worms for loving, that art most in love?  
Your eyes do make no coaches! in your tears  
There is no certain princess that appears:  
You'll not be perjur'd, 't is a hateful thing;  
Tush, none but minstrels like of sonnetting!  
But are you not ashamed? nay, are you not,  
All three of you, to be thus much o'ershot?  
You found this note; the king your note did

150

But I a beam do find in each of three.  
O, what a scene of foolry have I seen,  
Of sighs, of groans, of sorrow and of teen!<sup>2</sup>  
O me, with what strict patience have I sat,  
To see a king transformed to a gnat!  
To see great Hercules whipping a gig,  
And profound Solomon to tune a jig,  
And Nestor play at push-pin with the boys,  
And crier Timon laugh at idle toys! 170  
Where lies thy grief, O, tell me, good Dumain!  
And, gentle Longaville, where lies thy pain?  
And where my liege's? all about the breast:  
A candle, ho!

King. Too bitter is thy jest.  
Are we betrayed thus to thy over-view?

Biron. Not you to me, but I betrayed by you:  
I, that am honest; I, that hold it sin  
To break the vow I am engaged in;  
I am betrayed, by keeping company 179  
With men, like men—of strange inconstancy.  
When shall you see me write a thing in rhyme?  
Or groan for Joan? or spend a minute's time  
In pruning<sup>3</sup> me! When shall you hear that I  
Will praise a hand, a foot, a face, an eye,  
A gait, a state, a brow, a breast, a waist,  
A leg, a limb!

<sup>1</sup> Coaches. See above in King's sonnet.  
"No drop but as a 'coach' doth carry thee."

<sup>2</sup> Teen, grief.

<sup>3</sup> Pruning, as a bird "pruning" his feathers.

King. Soft! whither away so fast? 180  
A true man or a thief that gallops so!  
Biron. I post from love: good lover, let me go.

Enter JAQUENETTA and COSTARD.

Jaq. God bless the king!

King. What present hast thou there?  
Cost. Some certain treason.

King. What makes treason here? 180  
Cost. Nay, it makes nothing, sir.

King. If it mar nothing neither,  
The treason and you go in peace away together.

Jaq. I beseech your grace, let this letter be  
read:  
Our person<sup>4</sup> misdoubts it; 't was treason, he  
said.

King. Biron, read it over.

[Giving him the paper.]

Where hadst thou it?

Jaq. Of Costard.

King. Where hadst thou it?

Cost. Of Dun Adramadio, Dun Adramadio.  
[Biron tears the letter.]

King. How now! what is in you? why dost  
thou tear it? 200

Biron. A toy, my liege, a toy: your grace  
needs not fear it.

Long. It did move him to passion, and  
therefore let's hear it.

Dam. It is Biron's writing, and here is his  
name. [Gathering up the piece.]

Biron. [To Costard] Ah, you whoreson log-  
gerhead! you were born to do me shame.  
Guilty, my lord, guilty! I confess, I confess.

King. What?

Biron. That you three fools lack'd me fool  
to make up the mess;

He, he, and you; and you, my liege, and I,  
Are pick-purses in love, and we deserve to die.  
O, dismiss this audience, and I shall tell you  
more. 210

Dam. Now the number is even.

Biron. True, true; we are four.  
Will these turtles be gone?

King. Hence, sirs; away!  
Cost. Walk aside the true folk, and let the  
traitors stay.

[Exeunt Costard and Jaquenetta.]

<sup>4</sup> Person, parson.

so fast? 180  
 180  
 ver, let me go.

STARD.

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deserve to die.  
 shall tell you  
 210

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; we are four.

re, sirs; away!

k, and let the

nd Jaquenetta.

*Biron.* Sweet lords, sweet lovers, O, let us  
 embrace! 214

As true we are as flesh and blood can be:  
 The sea will ebb and flow, heaven show his  
 face;

Young blood doth not obey an old decree:  
 We cannot cross the cause why we were born;  
 Therefore of all hands must we be forsworn.

*King.* What, did these rent lines show some  
 love of thine! 220

*Biron.* Did they? Who sees the heavenly  
 Rosaline,

That, like a rude and savage man of Inde,  
 At the first opening of the gorgeous east,  
 Bows not his vassal head, and, stricken blind,  
 Kisses the base ground with obedient breast!



*Biron.* [advancing]. . . Ah, good my liege, I pray thee, pardon me!

What peremptory eagle-sighted eye  
 Dares look upon the heaven of her brow,  
 That is not blinded by her majesty!

*King.* What zeal, what fury hath inspir'd  
 thee now?

My love, her mistress, is a gracious moon; 230  
 She an attending star, scarce seen a light.

*Biron.* My eyes are then no eyes, nor I Biron:  
 O, but for my love, day would turn to  
 night!

[Of all complexions the cull'd sovereignty  
 Do meet, as at a fair, in her fair cheek,  
 Where several worthies make one dignity,  
 Where nothing wants that want itself doth  
 seek.

Lend me the flourish of all gentle tongues,—  
 Fie, painted rhetoric! O, she needs it not;

To things of sale a seller's praise belongs, 240  
 She passes praise; then praise too short doth  
 blot.]

A withered hermit, five-score winters worn,  
 Might shake off fifty, looking in her eye:  
 Beauty doth varnish age, as if new-born,  
 And gives the crutch the cradle's infancy:  
 O, 't is the sun that maketh all things shine.

*King.* By heaven, thy love is black as ebony.  
*Biron.* Is ebony like her? O wood divine!

A wife of such wood were felicity. 250  
 O, who can give an oath! where is a book?

That I may swear beauty doth beauty lack,

If that she learn not of her eye to look: 282

No face is fair that is not full so black.

*King.* O paradox! Black is the badge of hell.

The hue of dungeons and the school of night;

And beauty's crest becomes the heavens well.

*Biron.* Devils soonest tempt, resembling  
spirits of light.

O, if in black my lady's brows be deck'd,

It mourns that painting and usurping hair

Should ravish doters with a false aspect; 290

And therefore is she born to make black fair.

[Her favour turns the fashion of the days,

For native blood is counted painting now;

And therefore red, that would avoid dispraise,

Paints itself black, to imitate her brow.]

*Dum.* To look like her are chimney-sweepers

black.

*Long.* And since her time are colliers count-

ed bright.

*King.* And Ethiopes of their sweet complexion

crack.<sup>1</sup>

*Dum.* Dark needs no candles now, for dark

is light.

*Biron.* Your mistresses dare never come in

rain, 270

For fear their colours should be wash'd away.

*King.* 'T were good, yours did; for, sir, to tell

you plain,

I'll find a fairer face not wash'd to-day.

*Biron.* I'll prove her fair, or talk till doomsday

here.

*King.* No devil will fright thee then so

much as she.

*Dum.* I never knew man hold vile stuff so dear.

*Long.* Look, here's thy love: my foot and

her face see.

[*Biron.* O, if the streets were paved with thine

eyes,

Her feet were much too dainty for such tread!

*Dum.* O vile! then, as she goes, what upward

lies 280

The street should see as she walk'd over-

head.]

*King.* But what of this? are we not all in love?

*Biron.* Nothing so sure; and thereby all for-

sworn.

*King.* Then leave this chat; and, good Biron,

now prove

Our loving lawful, and our faith not torn. 285

*Dum.* Ay, marry, there; some flattery for this

evil.

*Long.* O, some authority how to proceed;

Some tricks, some quilllets<sup>2</sup>, how to cheat the

devil.

*Dum.* Some salve for perjury.

*Biron.* O't is more than need.

Have at you, then, affection's men at arms.

Consider what you first did swear unto, 291

To fast, to study, and to see no woman;

Flat treason 'gainst the kingly state of youth.

Say, can you fast? your stomachs are too

young;

And abstinence engenders maladies.

And where that you have vow'd to study, lords,

In that each of you have forsworn his book,

Can you still dream, and pore, and thereon look?<sup>3</sup>

[Why, universal plodding prisons up

The nimble spirits in the arteries,

As motion and long-during action tires

The sinewy vigour of the traveller.

Now, for not looking on a woman's face,

You have in that forsworn the use of eyes,

And study too, the cause of your vow; 311

For where is any author in the world

Teaches such beauty as a woman's eye?]

Learning is but an adjunct to ourself,

And where we are, our learning likewise is:

Then when ourselves we see in ladies' eyes,

Do we not likewise see our learning there?

O, we have made a vow to study, lords,

And in that vow we have forsworn our books.

For when would you, my liege, or you, or you,

In leaden contemplation have found out 321

Such fiery numbers, as the prompting eyes

Of beauty's tutors have enrich'd you with?

Other slow arts entirely keep the brain;

And therefore, finding barren practisers,

Scarce show a harvest of their heavy toil:

But love, first learned in a lady's eyes,

Lives not alone immured in the brain;

But, with the motion of all elements,

Courses as swift as thought in every power,

And gives to every power a double power, 332

Above their functions and their offices.

[It adds a precious seeing to the eye;

<sup>2</sup> quilllets, local quillides.

<sup>3</sup> Lines 290-304 Globe Ed. omitted here.

LOVE'S LABOUR'S LOST.

ACT IV. Scene 3.

A lover's eyes will gaze an eagle blind;  
A lover's ear will hear the lowest sound;  
When the suspicious head of theft is stopp'd:  
Love's feeling is more soft, and sensible,  
Than are the tender horns of cockled<sup>1</sup> snails;  
Love's tongue proves dainty Bacchus gross in  
taste:

For valour, is not Love a Hercules, 334  
Still climbing trees in the Hesperides?  
Subtle as Sphinx; as sweet and musical  
As bright Apollo's lute, strung with his hair;  
And when Love speaks, the voice of all the  
gods

Make heaven drowy with the harmony.  
Never durst poet touch a pen to write,  
Until his ink were temper'd with Love's sighs;  
O, then his lines would ravish savage ears  
And plant in tyrants mild humility. ]  
From women's eyes this doctrine I derive: 350  
They sparkle still the right Promethean fire;  
They are the books, the arts, the academes,  
That show, contain, and nourish all the world:  
Else none at all in aught proves excellent:  
Then fools you were these women to forswear;  
Or, keeping what is sworn, you will prove fools.  
For wisdom's sake, a word that all men love,  
Or for love's sake, a word that loves all men,  
Or for men's sake, the authors of these women,  
Or women's sake, by whom we men are men,  
Let us once lose our oaths to find ourselves,  
Or else we lose ourselves to keep our oaths.  
It is religion to be thus forsworn; 353  
For charity itself fulfils the law,

And who can sever love from charity? 365  
*King.* Saint Cupid, then! and, soldiers, to  
the field!

*Biron.* Advance your standards, and upon  
them, lords;

Pell-mell, down with them! but be first ad-  
vised,

In conflict that you get the sum of them.

*Long.* Now to plain-dealing; lay these gloves  
by: 370

Shall we resolve to woo these girls of France?

*King.* And win them too; therefore let us  
devise

Some entertainment for them in their tents.

*Biron.* First, from the park let us conduct  
them thither;

Then homeward every man attach the hand  
Of his fair mistress: in the afternoon

We will with some strange pastime solve  
them,

Such as the shortness of the time can shape;

For revels, dances, masks and merry hours

Foreun fair Love, strewing her way with  
flowers. 380

*King.* Away, away! no time shall be omitted  
That will betime, and may by us be fitted.

[ *Biron.* *Allons! allons!* Sow'd cockle reap'd  
no corn;

And justice always whirls in equal measure:  
Light wenches may prove plagues to men for-  
sworn;

If so, our copper buys no better treasure. ]

[ *Exeunt.*

ACT V.

SCENE I. *The same.*

*Enter HOLOFERNES, SIR NATHANIEL,  
and DULL.*

*Hol.* *Sat's quod sufficit.*

*Nath.* I praise God for you, sir: your rea-  
sons at dinner have been sharp and senten-  
tious; pleasant without scurrility, witty with-  
out affection<sup>2</sup>, audacious without impudency,

learned without opinion, and strange without  
heresy. I did converse this *quondam* day  
with a companion of the king's, who is inti-  
tuled, nominated, or called, Don Adriano de  
Arnado.

*Hol.* *Novi hominem tanquam te:* his humour  
is lofty, his discourse peremptory, his tongue  
filed<sup>3</sup>, his eye ambitious, his gait majestic,  
and his general behaviour vain, ridiculous, and

<sup>1</sup> Cockled, furnished with shells.

<sup>2</sup> Affection, affectionation.

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<sup>3</sup> Filed, over-polished.

thrasonical<sup>1</sup>. He is too pick'd<sup>2</sup>, too spruce,  
too affected, too odd, as it were, too peregrin-  
ate<sup>3</sup>, as I may call it.

*Nath.* A most singular and choice epithet.

[*Draws out his table-book.*]

*Hol.* He draweth out the thread of his ver-  
bosity finer than the staple of his argument.  
I abhor such fanatical phantasies, such inso-

crutable and point-devise<sup>4</sup> companions: such  
rackers of orthography, as to speak "dout,"  
fine, when he should say "doubt;" "det," when  
he should pronounce "debt,"—d, e, b, t, not  
d, e, t; he clepeth a "calf," "cauf;" "half,"  
"hauf;" "neighbour" vocatur "nebour;"  
"neigh" abbreviated "ne." This is abhomin-  
able,—which he would call abhominable: it



*Arm.* Men of peace, well encountered.

insinuateth me of insanie—*ne intelligis, domine?* to make frantic, lunatic.

*Nath.* *Leus Deo, bone, intelligo.*

*Hol.* *Bone?*—bone, for bone; Priscian a little  
scratch'd; 't will serve.

*Nath.* *Videone quis cenit?*

*Hol.* *Videe, et gaudeo.*

*Enter ARMADO, MOTH, and COSTARD.*

*Arm.* Chirrah!

[*To Moth.*]

*Hol.* Quare "chirrah," not "sirrah?"

*Arm.* Men of peace, well encountered.

*Hol.* Most military sir, salutation.

*Moth.* [*Aside to Costard*] They have been  
at a great feast of languages, and stolen the  
scraps.

*Cost.* O, they have liv'd long on the alms-  
basket of words. I marvel thy master hath  
not eaten thee for a word; for thou art not so  
long by the head as *honorificabilitudinitatibus*:  
thou art easier swallowed than a flap-dragon<sup>5</sup>.

*Moth.* Peace! the peal begins.

*Arm.* [*To Hol.*] Monsieur, are you not  
letter'd?

*Moth.* Yes, yes; he teaches boys the horn-

<sup>1</sup> *Thrasonical*, bragging.

<sup>2</sup> *Pick'd*, foppish.

<sup>3</sup> *Peregrinate*, like a foreigner; literally, travelled.

<sup>4</sup> *Point-devise*, over-exact, very precise.

<sup>5</sup> *Flap-dragon*—snap-dragon.

mon: such  
 "dout,"  
 "det," when  
 l, e, b, t, not  
 at;" "half,"  
 "nebour;"  
 is abhomin-  
 omable: it



ation.  
 ey have been  
 and stolen the  
 10  
 g on the alms-  
 y master hath  
 thou art not so  
 itadinitatibus;  
 a flap-dragon.  
 os.  
 are you not  
 boys the horn-  
 y precise.

book. What is a, b, spelt backward, with the  
 horn on his head? 51

*Hol.* Ba, *pueritia*, with a horn added.

*Moth.* Ba, most silly sheep with a horn.  
 You hear his learning.

[*Hol.* *Quis, quis*, thou consonant?

*Moth.* The third of the five vowels, if you  
 repeat them; or the fifth, if I.

*Hol.* I will repeat them,—a, e, i,—

*Moth.* The sheep: the other two concludes  
 it,—o, u. 52

*Arm.* Now, by the salt wave of the Medi-  
 terranean, a sweet touch, a quick venew<sup>1</sup> of  
 wit! snip, snap, quick and home! it rejoiceth  
 my intellect: true wit!

*Moth.* Offered by a child to an old man;  
 which is wit-old.

*Hol.* What is the figure? what is the figure?

*Moth.* Horns.

*Hol.* Thou disputest like an infant: go,  
 whip thy gig<sup>2</sup>. 70

*Moth.* Lend me your horn to make one, and  
 I will whip about your infamy *circum circa*,  
 a gig of a cuckold's horn. ]

*Cost.* An I had but one penny in the world,  
 thou shouldst have it to buy fingerbread.  
 hold, there is the very remuneration I had of  
 thy master, thou halfpenny purse of wit, thou  
 pigeon-egg of discretion. [O, an the heavens  
 were so pleased that thou wert but my bastard,  
 what a joyful father wouldst thou make me! ]  
 Go to; thou hast it *ad dunghill*, at the fingers'  
 ends, as they say. 82

*Hol.* O, I smell false Latin; "dunghill" for  
*septem*.

*Arm.* Arts-man, preambulate; we will be  
 singuled from the barbarous. Do you not  
 educate youth at the charge-house<sup>3</sup> on the top  
 of the mountain?

*Hol.* Or *mons*, the hill.

*Arm.* At your sweet pleasure, for the moun-  
 tain. 90

*Hol.* I do, sans question.

*Arm.* Sir, it is the king's most sweet plea-  
 sure and affection to congratulate the princess  
 at her pavilion in the posteriors of this day,  
 which the rude multitude call the afternoon.

*Hol.* The posterior of the day, most generous  
 sir, is liable, congruent and measurable for the  
 afternoon: the word is well cull'd, chose, sweet  
 and apt, I do assure you, sir, I do assure. 99

*Arm.* Sir, the king is a noble gentleman,  
 and my familiar, I do assure ye, very good  
 friend: for what is inward<sup>4</sup> between us, let  
 it pass. [I do beseech thee, remember thy  
 courtesy; I beseech thee, apparel thy head—  
 and among other important and most serious  
 designs, and of great import indeed, too, but  
 let that pass: for I must tell thee, it will  
 please his grace, by the world, sometime to  
 lean upon my poor shoulder, and with his  
 royal finger, thus, dally with my excrement,  
 with my mustachio; but, sweet heart, let that  
 pass. ] By the world, I recount no fable; some-  
 certain special honours it pleaseth his great-  
 ness to impart to Armado, a soldier, a man of  
 travel, that hath seen the world; but let  
 that pass. The very all of all is,—but, sweet  
 heart, I do implore secrecy,—that the king  
 would have me present the princess, sweet  
 chuck, with some delightful ostentation, or  
 show, or pageant, or antic, or firework. Now,  
 understanding that the curate and your sweet  
 self are good at such eruptions and sudden  
 breaking out of mirth, as it were, I have ac-  
 quainted you withal, to the end to crave your  
 assistance. 127

*Hol.* Sir, you shall present before her the  
 Nine Worthies. Sir Nathaniel, as concerning  
 some entertainment of time, some show in the  
 posterior of this day, to be rendered by our  
 assistants, at the king's command, and this  
 most gallant, illustrate, and learned gentle-  
 man, before the princess; I say none so fit as  
 to present the Nine Worthies. 130

*Nath.* Where will you find men worthy  
 enough to present them?

*Hol.* Joshua, yourself; myself—and this gal-  
 lant gentleman, Judas Maccabæus; this swain,  
 because of his great limb or joint, shall pass  
 as Pompey the Great; the page, Hercules,—

*Arm.* Pardon, sir; error: he is not quantity  
 enough for that Worthy's thumb: he is not so  
 big as the end of his club. 139

*Hol.* Shall I have audience? he shall present

<sup>1</sup> *Venue*, a hit at fencing.

<sup>2</sup> *Gig*, a top

<sup>3</sup> *Charge-house*, school-house.

<sup>4</sup> *Inward*, confidential.

Hercules in minority: his enter and exit shall be strangling a snake; and I will have an apology for that purpose. 143

*Moth.* An excellent device! so, if any of the audience hiss, you may cry "Well done, Hercules! now thou crushest the snake!" that is the way to make an offence gracious, though few have the grace to do it.

*Arm.* For the rest of the Worthies?—

*Hol.* I will play three myself. 150

*Moth.* Thrice-worthy gentleman!

*Arm.* Shall I tell you a thing?

*Hol.* We attend.

*Arm.* We will have, if this fadge<sup>1</sup> not, an antic. I beseech you, follow.

*Hol.* *Via*, Goodman Dull! thou hast spoken no word all this while.

*Dull.* Nor understood none neither, sir.

*Hol.* Allons! we will employ thee.

*Dull.* I'll make one in a dance, or so; or I will play 160

On the tabor to the Worthies, and let them dance the hey.

*Hol.* Most dull, honest Dull! To our sport, away! [*Exeunt.*]

SCENE II. *The same.*

*Enter the PRINCESS, KATHARINE, ROSALINE, and MARIA.*

*Prin.* Sweet hearts, we shall be rich ere we depart,

If fairings come thus plentifully in:

A lady wall'd about with diamonds!

Look you what I have from the loving king.

*Ros.* Madame, came nothing else along with that?

*Prin.* Nothing but this! yes, as much love in rhyme

As would be cramm'd up in a sheet of paper,

Writ o' both sides the leaf, margin and all,

That he was fain to seal on Cupid's name.

*Ros.* That was the way to make his god-head wax, 10

For he hath been five thousand years a boy.

*Kath.* Ay, and a shrewd unhappy gallows too.

*Ros.* You'll ne'er be friends with him; a kill'd your sister.

*Kath.* He made her melancholy, sad, and heavy; 14

And so she died: had she been light, like you,

Of such a merry, nimble, stirring spirit,

She might ha' been a grandam ere she died:

And so may you; for a light heart lives long.

*Ros.* What's your dark meaning, mouse, of this light word?

*Kath.* A light condition in a beauty dark.

*Ros.* We need more light to find your meaning out. 21

*Kath.* You'll mar the light by taking it in snuff<sup>2</sup>;

Therefore I'll darkly end the argument.

[*Ros.* Look, what you do, you do it still i' the dark.

*Kath.* So do not you, for you are a light wench.

*Ros.* Indeed I weigh not you, and therefore light.

*Kath.* You weigh me not? O, that's you care not for me.

*Ros.* Great reason; for "past cure is still past care."<sup>3</sup>]

*Prin.* Well bandied both; a set<sup>3</sup> of wit well play'd.

But, Rosaline, you have a favour too: 30  
Who sent it? and what is it?

*Ros.* I would you knew:

An if my face were but as fair as yours,

My favour were as great; be witness this.

Nay, I have verses too, I thank Biron:

The numbers true; and, were the numbering too,

I were the fairest goddess on the ground:

I am compar'd to twenty thousand fauns.

O, he hath drawn my picture in his letter!

*Prin.* Any thing like?

*Ros.* Much in the letters; nothing in the praise. 40

*Prin.* Beauteous as ink; a good conclusion.

*Kath.* Fair as a text B in a copy-book.

*Ros.* Ware pensils, ho! let me not die your debtor,

My red dominical, my golden letter:

O that your face were not so full of O's<sup>4</sup>!

<sup>2</sup> In snuff, in anger.    <sup>3</sup> A set, a set (at tennis)

<sup>4</sup> Full of O's, referring to the round pit-marks of snail-pox.



*Kath.* Pox of that jest! and I beshrew all  
shrews. 40  
*Prin.* But, what was sent to you from fair  
Dumain?  
*Kath.* Madam, this glove.  
*Prin.* Did he not send you twain?  
*Kath.* Yes, madam, and moreover  
Some thousand verses of a faithful lover, 50

A huge translation of hypocrisy, 51  
Vilely compild, profound simplicity.  
*Mar.* This, and these pearls, to me sent Long-  
aville:  
The letter is too long by half a mile.  
*Prin.* I think no less. Dost thou not wish  
in heart  
The chain were longer, and the letter short?



*Prin.* Well handled both; a set of wit well play'd.

*Mar.* Ay, or I would these hands might  
never part.  
*Prin.* We are wise girls to mock our lovers so.  
*Ros.* They are worse fools to purchase mock-  
ing so.  
That same Biron I'll torture ere I go: 60  
O that I knew he were but in by th' week!  
How I would make him fawn, and beg, and  
seek,  
And wait the season, and observe the times,  
And spend his prodigal wits in bootless rhymes,  
And shape his service all to my behests,  
And make him proud to make me proud that  
jests!

So portent-like would I o'ersway his state,  
That he should be my fool, and I his fate.  
*Prin.* None are so surely caught, when they  
are catch'd,  
As wit turn'd fool: folly, in wisdom hatch'd,  
Hath wisdom's warrant and the help of school,  
And wit's own grace to grace a learned fool.  
*Ros.* The blood of youth burns not with  
such excess 70  
As gravity's revolt to wantonness.  
*Mar.* Folly in fools bears not so strong a note  
As foolery in the wise, when wit doth dote;  
Since all the power thereof it doth apply  
To prove, by wit, worth in simplicity.



*Prin.* Here comes Boyet, and mirth is in  
his face. 79

*Enter BOYET.*

*Boyet.* O, I am stabb'd with laughter!  
Where's her grace? 80

*Prin.* Thy news, Boyet?

*Boyet.* Prepare, madam, prepare!  
Arm, wenches, arm! encounters mounted are  
Against your peace: Love doth approach dis-  
guis'd,

Armed in arguments; you'll be surpris'd;  
Muster your wits; stand in your own defence;  
Or hide your heads like cowards, and fly hence.

*Prin.* Saint Denis to Saint Cupid! What  
are they

That charge their breath against us? say,  
scout, say.

*Boyet.* Under the cool shade of a sycamore  
I thought to close mine eyes some half an hour;  
When, lo! to interrupt my purpos'd rest, 91  
Toward that shade I might behold address  
The king and his companions; warily  
I stole into a neighbour thicket by,  
And overheard what you shall overhear;  
That, by and by, disguis'd they will be here.  
Their herald is a pretty knavish page,  
That well by heart hath cou'd his embassage;  
Action and accent did they teach him there;  
"Thus must thou speak, and thus thy body  
bear;" 100

And ever and anon they made a doubt  
Presence majestical would put him out;  
"For," quoth the king, "an angel shalt thou see;  
Yet fear not thou, but speak audaciously."  
The boy replied, "An angel is not evil;  
I should have fear'd her had she been a devil."  
With that, all laugh'd and clapp'd him on the  
shoulder,

Making the bold wag by their praises bolder:  
One rubb'd his elbow—thus, and fleer'd<sup>1</sup> and  
swore

A better speech was never spoke before; 110  
Another, with his finger and his thumb,  
Cried, "Vill! we will do't, come what will  
come;"

The third he caper'd, and cried, "All goes well;"  
The fourth turn'd on the toe, and down he fell.

[With that, they all did tumble on the ground,  
With such a zealous laughter, so profound, 116  
That in this spleen ridiculous appears,  
To check their folly, passion's solemn tears.]

*Prin.* But what, but what, come they to  
visit us?

*Boyet.* They do, they do; and are apparell'd  
thus, 120

Like Muscovites or Russians, as I guess.  
Their purpose is to parle, to court and dance;  
And every one his love-feat will advance  
Unto his several mistress, which they'll know  
By favours several which they did bestow.

*Prin.* And will they so? the gallants shall  
be task'd;

For, ladies, we will every one be mask'd;  
And not a man of them shall have the grace,  
Despite of suit, to see a lady's face,  
Hold, Rosaline, this favour thou shalt wear,  
And then the king will court thee for his dear;  
Hold, take thou this, my sweet, and give me  
thine. 132

So shall Biron take me for Rosaline.  
And change you favours too; so shall your loves  
Woo contrary, deceiv'd by these removes.

*Ros.* Come on, then; wear the favours most  
in sight.

*Kath.* But in this changing what is your in-  
tent?

*Prin.* The effect of my intent is to cross theirs:  
They do it but in mocking merriment;  
And mock for mock is only my intent. 140  
Their several counsels they unbosom shall  
To loves mistook; and so be mock'd wishal  
Upon the next occasion that we meet,  
With visages display'd, to talk and greet.

*Ros.* But shall we dance, if they desire us  
to't?

*Prin.* No, to the death, we will not move a  
foot;

Nor to their penn'd speech render we no grace,  
But while 't is spoke each turn away her face.

*Boyet.* Why, that contempt will kill the  
speaker's heart,

And quite divorce his memory from his part.

*Prin.* Therefore I do it; and I make no  
doubt 151

The rest will ne'er come in, if he be out.

There's no such sport as sport by sport o'er-  
thrown,

<sup>1</sup> Fleer'd, grim

LOVE'S LABOUR'S LOST.

ACT V. Scene 2.

ACT V. Scene 2.

To make theirs ours, and ours none but our own;  
So shall we stay, mocking, intended game, 155  
And they, well mock'd, depart away with  
shame. [Trumpets sound within.  
*Boyet.* The trumpet sounds; be mask'd; the  
maskers come. [The Ladies mask.



*Boyet.* . . . I stole into a neighbour thicket by,  
And overheard what you shall overhear.

Enter Blackmoors with music; *MOTH;* the  
*KING, BIRON, LONGAVILLE, and DUMAIS,* in  
Russian habits, and masked.

*Moth.*

All hail, the richest beauties on the earth! -

*Boyet.* Beauties no richer than rich taffeta.

*Moth.* A holy parcel of the fairest dames 160

[The Ladies turn their backs to him.

That ever turn'd their backs - to mortal views! 161  
*Biron.* [Aside to *Moth*] "Their eyes," villain,  
"their eyes."

*Moth.*

That ever turn'd their eyes to mortal views!

Out -

*Boyet.* True; out indeed.

*Moth.*

Out of your favours, heavenly spirits, vouchsafe  
Not to behold

*Biron.* [Aside to *Moth*] "Once to behold,"  
rogue.

*Moth.*

Once to behold with your sun-beamed eyes,  
with your sun-beamed eyes

*Boyet.* They will not answer to that epithet;  
You were best call it "daughter-beamed eyes."

*Moth.* They do not mark me, and that brings  
me out. 172

*Biron.* Is this your perfectness? he gone, you  
rogue! [Exit *Moth*.

*Ros.* What would these strangers! know  
their minds, *Boyet*:

if they do speak our language, 'tis our will  
That some plain man recount their purposes:  
Know what they would.

*Boyet.* What would you with the princess?

*Biron.* Nothing but peace and gentle visita-  
tion.

*Ros.* What would they, say they! 180

*Boyet.* Nothing but peace and gentle visita-  
tion.

*Ros.* Why, that they have; and bid them  
so be gone.

*Boyet.* She says, you have it, and you may  
be gone.

*King.* Say to her, we have measur'd many  
miles

To tread a measure with her on this grass.

*Boyet.* They say, that they have measur'd  
many a mile

To tread a measure with you on this grass.

*Ros.* It is not so. Ask them how many inches  
is in one mile: if they have measur'd many,  
The measure, then, of one is easily told. 190

*Boyet.* If to come hither you have measur'd  
miles,

And many miles, the princess bids you tell  
How many inches doth fill up one mile.

*Biron.* Tell her, we measure them by weary  
steps.

*Boyet.* She hears herself.  
*Ros.* How many weary steps,  
 Of many weary miles you have o'ergone, 196  
 Are number'd in the travel of one mile!  
*Biron.* We number nothing that we spend  
 for you:  
 Our duty is so rich, so infinite,  
 That we may do it still without accompt. 200  
 Vouchsafe to show the sunshine of your face,  
 That we, like savages, may worship it.  
*Ros.* My face is but a moon, and clouded  
 too.  
*King.* Blessed are clouds, to do as such  
 clouds do!  
 Vouchsafe, bright moon, and these thy stars,  
 to shine,  
 Those clouds remov'd, upon our watery eyne.  
*Ros.* O vain petitioner! beg a greater matter;  
 Thou now request'st but moonshine in the  
 water.  
*King.* Then, in our measure but vouchsafe  
 one change.  
 Thou bidd'st me beg; this begging is not strange.  
*Ros.* Play, music, then! Nay, you must do  
 it soon. [*Music plays.* 211  
 Not yet!—no dance!—thus change I like the  
 moon.  
*King.* Will you not dance! How come you  
 thus estrang'd!  
*Ros.* You took the moon at full, but now  
 she's chang'd.  
*King.* Yet still she is the moon, and I the  
 man.  
 The music plays; vouchsafe some motion to it.  
*Ros.* Our ears vouchsafe it.  
*King.* But your legs should do it.  
*Ros.* Since you are strangers and come here  
 by chance,  
 We'll not be nice: take hands. We will not  
 dance.  
*King.* Why take we hands, then?  
*Ros.* Only to part friends:  
 Curtsy, sweet hearts; and so the measure ends.  
*King.* More measure of this measure; be not  
 nice. 220  
*Ros.* We can afford no more at such a price.  
*King.* Prize you yourselves: what buys your  
 company!  
*Ros.* Your absence only.  
*King.* That can never be.

*Ros.* Then cannot we be bought: and so,  
 adieu; 226  
 Twice to your visor, and half once to you.  
*King.* If you deny to dance, let's hold more  
 chat.  
*Ros.* In private, then.  
*King.* I am best pleas'd with  
 that. [*They converse apart.*  
*Biron.* White-handed mistress, one sweet  
 word with thee. 230



*Biron.* White-handed mistress, one sweet word with thee.

*Prin.* Honey, and milk, and sugar; there is  
 three.  
*Biron.* Nay then, two treys, an if you grow  
 so nice,  
 Metheglin<sup>1</sup>, wort<sup>2</sup>, and malmsey: well run,  
 dice!  
 There's half-a-dozen sweets.  
*Prin.* Seventh sweet, adieu:  
 Since you can cog, I'll play no more with you.  
*Biron.* One word in secret.  
*Prin.* Let it not be sweet.

<sup>1</sup> Metheglin, a drink made of honey and water fermented.

<sup>2</sup> Wort, a sweet unfermented beer.

ght: and 80,  
226  
e to you.  
's hold more

pleas'd with  
converse apart.  
s, one sweet  
230



word with thee.  
sugar; there is  
an if you grow  
sey: well run,  
h sweet, adieu:  
more with you.  
it not be sweet.  
ey and water fer-

LOVE'S LABOUR'S LOST.

*Biron.* Thou griev'st my gall. 237  
*Prin.* Gall, bitter.  
*Biron.* Therefore meet.  
[*They converse apart.*]  
*Dum.* Will you vouchsafe with me to change  
a word?  
*Mar.* Name it.  
*Dum.* Fair lady,  
*Mar.* Say you so? Fair lord,  
Take that for your fair lady.  
*Dum.* Please it you, 240  
As much in private, and I'll bid adieu.  
[*They converse apart.*]  
*Kath.* What, was your vizard made without  
a tongue?  
*Long.* I know the reason, lady, why you ask.  
*Kath.* O for your reason! quickly, sir; I  
long.  
*Long.* You have a double tongue within  
your mask,  
And would afford my speechless vizard half.  
[*Kath.* Veal, quoth the Dutchman. Is not  
"veal" a calf?  
*Long.* A calf, fair lady!  
*Kath.* No, a fair lord calf.  
*Long.* Let's part the word.  
*Kath.* No, I'll not be your half:  
Take all, and wean it; it may prove an ox.  
*Long.* Look, how you butt yourself in these  
sharp nooks! 251  
Will you give horns, chaste lady? do not so.  
*Kath.* Then die a calf, before your horns do  
grow. ]  
*Long.* One word in private with you, ere I  
die.  
*Kath.* Bleat softly, then; the butcher hears  
you cry. [*They converse apart.*]  
*Boyet.* The tongues of mocking wenches are  
as keen  
As is the razor's edge invisible,  
Cutting a smaller hair than may be seen,  
Above the sense of sense; so sensible  
Seemeth their conference; their conceits have  
wings 260  
Fleeter than arrows, wind, thought, swifter  
things.  
*Ros.* Not one word more, my maids; break  
off, break off.  
*Biron.* By heaven, all dry-beaten with pure  
scuff!

*King.* Farewell, mad wenches; you have  
simple wits. 264  
*Prin.* Twenty adieus, my frozen Muscovits.  
[*Exeunt King, Lords, and Blackmoors.*]  
[*Are these the breed of wits so wonder'd at?*]  
*Boyet.* Tapers they are, with your sweet  
breaths puff'd out.  
*Ros.* Well-liking<sup>1</sup> wits they have; gross,  
gross; fat, fat.  
*Prin.* O poverty in wit, kingly-poor flout! ]  
Will they not, think you, hang themselves to-  
night? 270  
Or ever, but in vizards, show their faces?  
This pert Biron was out of countenance quite.  
*Ros.* O, they were all in lamentable cases!  
The king was weeping-ripe for a good word.  
*Prin.* Biron did swear himself out of all  
suit.  
*Mar.* Dumain was at my service, and his  
sword:  
No point, quoth I; my servant straight was  
mute.  
*Kath.* Lord Longaville said, I came o'er his  
heart;  
And trow you what he call'd me?  
*Prin.* Quahn, perhaps.  
*Kath.* Yes, in good faith.  
*Prin.* Go, sickness as thou art!  
*Ros.* Well, better wits have worn plain sta-  
tute-caps. 281  
But will you hear? the king is my love sworn.  
*Prin.* And quick Biron hath plighted faith  
to me.  
*Kath.* And Longaville was for my service  
born.  
*Mar.* Dumain is mine, as sure as bark on  
tree.  
*Boyet.* Madam, and pretty mistresses, give  
ear:  
Immediately they will again be here  
In their own shapes; for it can never be  
They will digest this harsh indignity.  
*Prin.* Will they return?  
*Boyet.* They will, they will, God knows, 290  
And leap for joy, though they are lame with  
blows:  
Therefore change favours; and, when they  
repair,

<sup>1</sup> Well-liking, plump.

Blow like sweet roses in this summer air. 293

[*Prin.* How blow! how blow! speak to be understood.

*Boyet.* Fair ladies mask'd are roses in their bud;

Dismask'd, their damask's<sup>1</sup> sweet commixtur shown,

Are angels vailing<sup>2</sup> clouds, or roses blown.]

*Prin.* Avaunt, perplexity! What shall we do,

If they return in their own shapes to woo?

*Ros.* Good madam, if by me you'll be advis'd, 300

Let's mock them still, as well known as disguis'd:

Let us complain to them what fools were here. Disguis'd like Muscovites, in shapeless gear; And wonder what they were, and to what end Their shallow shows and prologue vilely penn'd, And their rough carriage so ridiculous, Should be presented at our tent to us.

*Boyet.* Ladies, withdraw: the gallants are at hand

*Prin.* Whip to our tents, as roes run over land.

[*Exeunt Princess, Rosaline, Katherine, and Maria.*

*Re-enter the KING, BIRON, LONGVILLE, and DUMAINE, in their proper habits.*

*King.* Fair sir, God save you! Where's the princess? 310

*Boyet.* Gone to her tent. Please it your majesty

Command me any service to her thither?

*King.* That she vouchsafe me audience for one word.

*Boyet.* I will; and so will she, I know, my lord. [Exit.

*Biron.* This fellow pecks up wit as pigeons pease,

And utters it again when God doth please:

He is wit's pedler, and retails his wares

At wakes and wassails,<sup>3</sup> meetings, markets, fairs;

[And we that sell by gross, the Lord doth know. 319

Have not the grace to grace it with such show.

This gallant pins the wenches on his sleeve; Had he been Adam, he had tempted Eve;]

A<sup>4</sup> can carve too, and lisp: why, this is he 323

That kiss'd away his hand in courtesy;

This is the ape of form, monsieur le nice,

That, when he plays at tables, chides the dice

In honourable terms: nay, he can sing

A mean<sup>5</sup> most meanly; and in ushering,

Mend him who can: the ladies call him sweet;

The stairs, as he treads on them, kiss his feet:

[This is the flower that smiles on every one,

To show his teeth as white as whale's bone;]

And consciences, that will not die in debt,

Pay him the due of "honey-tongu'd Boyet."

*King.* A blister on his sweet tongue, with a my heart, 335

That put Armado's page out of his part!

*Biron.* See where it comes! Behaviour,

what wert thou

Till this mad man show'd thee? what art thou now?

*Re-enter the PRINCESS, ushered by BOYET; ROSALINE, MARIA, and KATHERINE.*

*King.* All hail, sweet madam, and fair time of day!

*Prin.* "Fair" in "all hail" is foul, as I conceive. 340

*King.* Construe my speeches better, if you may.

*Prin.* Then wish me better; I will give you leave.

*King.* We came to visit you, and purpose now To lead you to our court: vouchsafe it then.

*Prin.* This field shall hold me; and so hold your vow:

Nor God, nor I, delights in perjur'd men.

*King.* Rebuke me not for that which you provoke:

The virtue of your eye must break my oath.

*Prin.* You nickname virtue; vice you should have spoke;

For virtue's office never breaks men's troth. Now by my maiden honour, yet as pure 351

As the unsullied lily, I protest,

A world of torments though I should endure, I would not yield to be your house's guest; So much I hate a breaking cause to be

<sup>1</sup> Damask's, cheek's. <sup>2</sup> Vailing, making to sink.

<sup>3</sup> Wassails, health-drinkings.

<sup>4</sup> Mean, tenor part.

LOVE'S LABOUR'S LOST.

ACT V. Scene 2.

ACT V. Scene 2.

Of heavenly oaths, vow'd with integrity. 350  
*King.* O, you have liv'd in desolation here,  
 Unseen, unvisited, much to our shame.  
*Prin.* Not so, my lord; it is not so, I swear;  
 We have had pastimes here and pleasant  
 game: 360  
 A mess<sup>1</sup> of Russians left us but of late.

*King.* How, madam! Russians!  
*Prin.* Ay, in truth, my lord;  
 Trim gallants, full of courtship and of state.

*Ros.* Madam, speak true. It is not so, my lord:  
 My lady, to<sup>2</sup> the manner of the days,  
 In courtesy, gives undeserving praise.  
 We four, indeed, confronted were with four



*Biron.* O, I am yours, and all that I possess!  
*Ros.* All the fool mine!

In Russian habit: here they stay'd an hour,  
 And talk'd apace; and in that hour, my lord,  
 They did not bless us with one happy word.  
 I dare not call them fools; but this I think,  
 When they are thirsty, fools would fain have  
 drink. 372

<sup>1</sup> A mess, a party of four.    <sup>2</sup> To—according to.

*Biron.* This jest is dry to me. Fair gentle  
 sweet, 373  
 Your wit makes wise things foolish; when we  
 greet.

With eyes best seeing, heaven's fiery eye,  
 By light we lose light: your capacity  
 Is of that nature, that to your huge store  
 Wise things seem foolish, and rich things but  
 poor.

*Ros.* This proves you wise and rich; for in  
 my eye,—

*Biron.* I am a fool, and full of poverty. 380

*Ros.* But that you take what doth to you  
 belong,  
 It were a fault to snatch words from my  
 tongue.

*Biron.* O, I am yours, and all that I possess!

*Ros.* All the fool mine!

*Biron.* I cannot give you less.

*Ros.* Which of the vizards was it that you  
 wore?

*Biron.* Where? when? what vizard? why  
 demand you this?

*Ros.* There, then, that vizard; that super-  
 fluous case

That hid the worse, and show'd the better face.

*King.* We are descried; they'll mock us  
 now downright.

*Dum.* Let us confess, and turn it to a jest.

*Prin.* Amaz'd, my lord? why looks your  
 highness sad? 391

*Ros.* Help, hold his brows! he'll swoon!

Why look you pale?

Sea-sick, I think, coming from Muscovy.

*Biron.* Thus pour the stars down plagues for  
 perjury.

Can any face of brass hold longer out?

Here stand I, lady; dart thy skill at me;

Bruise me with scorn, confound me with a  
 flout;

Thrust thy sharp wit quite through my ignor-  
 ance;

Cut me to pieces with thy keen conceit;

And I will wish thee never more to dance,

Nor never more in Russian habit wait. 401

O, never will I trust to speeches penn'd,

Nor to the motion of a schoolboy's tongue,

Nor never come in vizard to my friend,

Nor woo in rhyme, like a blind harper's  
 song!

Taffeta phrases, silken terms precise, 400  
Three-pil'd hyperboles, spruce affectation,  
Figures pedantical; these summer-flies  
Have blown me full of muggot ostentation:  
I do forswear them; and I here protest, 410  
By this white glove,—how white the hand,  
God knows!—

Henceforth my wooing mind shall be express'd

In russet yeas, and honest kersey noes:  
And, to begin, wench,—so God help me, law!  
My love to thee is sound, sans crack or flaw.

*Ros.* Sans *saute*, I pray you.

*Biron.* Yet I have a trick  
Of the old rage: bear with me, I am sick;  
I'll leave it by degrees. Soft, let us see:  
Write, "Lord have mercy on us" on those 420  
three;

They are infected; in their hearts it lies; 420  
They have the plague, and caught it of your  
eyes;

These lords are visited; you are not free,  
For the Lord's tokens on you do I see.

*Prin.* No, they are free that gave these tokens  
to us.

*Biron.* Our states are forfeit: seek not to  
undo us.

*Ros.* It is not so; for how can this be true,  
That you stand forfeit, being those that sue?

*Biron.* Peace! for I will not have to do with  
you.

*Ros.* Nor shall not, if I do as I intend.

*Biron.* Speak for yourselves; my wit is at  
an end. 430

*King.* Teach us, sweet madam, for our rude  
transgression

Some fair excuse.

*Prin.* The fairest is confession.

Were not you here but even now, disguis'd?

*King.* Madam, I was.

*Prin.* And were you well advis'd?

*King.* I was, fair madam.

*Prin.* When you then were here,  
What did you whisper in your lady's ear?

*King.* That more than all the world I did  
respect her.

*Prin.* When she shall challenge this, you  
will reject her.

*King.* Upon mine honour, no.

*Prin.* Peace, peace! forbear:

Your oath once broke, you force not<sup>1</sup> to for-  
swear. 440

*King.* Despise me, when I break this oath  
of mine.

*Prin.* I will; and therefore keep it. Rosaline,  
What did the Russian whisper in your ear?

*Ros.* Madam, he swore that he did hold me  
dear

As precious eyesight, and did value me  
Above this world; adding thereto moreover  
That he would wed me, or else die my lover.

*Prin.* God give thee joy of him! the noble  
lord

Most honourably doth uphold his word.

*King.* What mean you, madam? by my life,  
my troth, 450

I never swore this lady such an oath.

*Ros.* By heaven, you did; and to confirm it  
plain,

You gave me this; but take it, sir, again.

*King.* My faith and this the princess I did  
give:

I knew her by this jewel on her sleeve.

*Prin.* Pardon me, sir, this jewel did she  
wear;

And Lord Biron, I thank him, is my dear.

What, will you have me, or your pearl again?

*Biron.* Neither of either; I remit both twain.

I see the trick on't: here was a consent, 460

Knowing aforehand of our merriment,

To dash it like a Christmas comedy:  
[Some carry-tale, some please-man, some slight-

zany,

Some mumble-news, some trencher-knight,  
some Dick,

That smiles his cheek in years, and knows the  
trick

To make my lady laugh when she's dispos'd,  
Told our intents before; which once disclos'd,]

The ladies did change favours; and then we,  
Following the signs, woo'd but the sign of she.

Now, to our perjury to add more terror, 470

We are again forsworn, in will and error.  
Much upon this it is: and might not you

[To Boyet.

Forestall our sport, to make us thus untrue?  
Do not you know my lady's foot by th' squier's,  
And laugh upon the apple of her eye?

<sup>1</sup> Force not, care not.

<sup>2</sup> By th' squier, by the rule.



And stand between her back, sir, and the fire,  
Holding a trencher, jesting merrily? 477  
You put our page out: go, you are allow'd;<sup>1</sup>  
Die when you will, a smock shall be your  
shroud.  
You leer upon me, do you? there's an eye 480  
Wounds like a leaden sword.  
*Boyet.* Full merrily  
Hath this brave manage, this career, been run.  
*Biron.* Lo, he is tilting straight! Peace! I  
have done.

*Enter COSTARD.*

Welcome, pure wit! thou partest a fair fray.  
*Cost.* O Lord, sir—they would know  
Whether the three Worthies shall come in or  
no.  
*Biron.* What, are there but three?  
*Cost.* No, sir; but it is vara fine,  
For every one pursents three.  
*Biron.* And three times thrice is nine.  
*Cost.* Not so, sir; under correction, sir; I  
hope it is not so.  
You cannot beg us<sup>2</sup>, sir, I can assure you, sir;  
we know what we know: 490  
I hope, sir, three times thrice, sir,—  
*Biron.* Is not nine.  
*Cost.* Under correction, sir, we know where—  
until it doth amount.  
*Biron.* By Jove, I always took three threes  
for nine.

*Cost.* O Lord, sir!—it were pity you should  
beg your living by reckoning, sir. 493  
*Biron.* How much is it?  
*Cost.* O Lord, sir—the parties themselves, the  
actors, sir, will show whereuntil it doth amount:  
for mine own part, I am, as they say, but to  
perfect one man, one poor man—Pompion the  
Great, sir.

*Biron.* Art thou one of the Worthies?  
*Cost.* It pleased them to think me worthy  
of Pompion the Great: for mine own part, I  
know not the degree of the Worthy, but I am  
to stand for him.

*Biron.* Go, bid them prepare. 510  
*Cost.* We will turn it finely off, sir; we will  
take some care. [*Exit.*]

<sup>1</sup> You are allow'd, you are a licensed fool or jester.  
<sup>2</sup> Beg us, beg us as idiots.

*King.* Biron, they will shame us: let them  
not approach. 512

*Biron.* We are shame-proof, my lord: and  
'tis some policy

To have one show worse than the king's and  
his company.

*King.* I say they shall not come.

*Prin.* Nay, my good lord, let me o'errule  
you now:

That sport best pleases that doth least know  
how:

Where zeal strives to content, and the con-  
tents

Dies in the zeal of that which it presents:

Their form confounded makes most form in  
mirth, 520

When great things labouring perish in their  
birth.

*Biron.* A right description of our sport, my  
lord.

*Enter ARMADO.*

*Arm.* Anointed, I implore so much expense  
of thy royal sweet breath, as will utter a brace  
of words. [*Converses apart with the King,*  
*and delivers him a paper.*

*Prin.* Doth this man serve God?

*Biron.* Why ask you?

*Prin.* He speaks not like a man of God's  
making. 529

*Arm.* That is all one, my fair, sweet, honey  
monarch; for, I protest, the schoolmaster is  
exceeding fantastical; too too vain, too too vain:  
but we will put it, as they say, to *fortuna del*  
*la guerra.* I wish you the peace of mind, most  
royal complement! [*Exit.*]

*King.* Here is like to be a good presence of  
Worthies. He presents Hector of Troy; the  
swain, Pompey the Great; the parish curate,  
Alexander; Armado's page, Hercules; the  
pedant, Judas Maccabeus: 540

And if these four Worthies in their first show  
thrive,

These four will change habits, and present the  
other five.

*Biron.* There is five in the first show.

*King.* You are deceived; 'tis not so.

*Biron.* The pedant, the braggart, the hedge-  
priest, the fool and the boy:—



Abate a throw at novum,<sup>1</sup> and the whole world  
again

Cannot prick out five such, take each one in  
his vein.

*King.* The ship is under sail, and here she  
comes again.

*Enter COSTARD, armed and accoutred, as  
Pompey.*

*Cost.* I Pompey am.

*Boyet.* You lie, you are not he.

*Cost.* I Pompey am.

*Boyet.* With libbard's<sup>2</sup> I

*Biron.* Well said, old moe! I

*Cost.* I Pompey am, Pompey nam'd the Big.

*Dum.* The Great.

*Cost.* It is, "Great," sir

Pompey surnam'd the Great;  
That oft in field, with targe<sup>3</sup> and shield, did make  
my foe to sweat.

And travelling along this coast, I here am comely  
chance.

And lay my arms before the legs of this sweet lass  
of France.

[*Bows to the Princess, and lays her  
arms at her feet.*]

If your ladyship would say, "Thanks, Pom-  
pey," I had done.

*Prin.* Great thanks, great Pompey.

*Cost.* 'Tis not so much worth; but I hope  
I was perfect: I made a little fault in  
"Great."

*Biron.* My hat to halfpenny, Pompey  
proves the best Worthy.

*Enter SIR NATHANIEL, armed, as Alexander.*

*Nath.*

When in the world I liv'd, I was the world's com-  
mander:

By east, west, north, and south, I spread my con-  
quering might: [*Pointing to his shield.*]

My sentcheon plain declares that I am Alisander,

*Boyet.* Your nose says, no, you are not: for  
it stands too right.

*Biron.* Your nose smells "no" in this, most  
tender-smelling knight.

<sup>1</sup> Novum, a game played with dice.

<sup>2</sup> Libbard, leopard.

<sup>3</sup> Targe, a shield. The tautology is intentional.

*Prin.* The conqueror is dismay'd. Proceed,  
good Alexander.

*Nath.* When in the world I liv'd, I was the  
world's commander.

*Boyet.* Most true, 'tis right; you were so,  
Alisander.

*Biron.* Pompey the Great.

*Cost.* Your servant, and Costard.

*Biron.* Take away the conqueror, take away  
Alisander.

*Cost.* [*To Sir Nath.*] O, sir, you have over-  
thrown Alisander the conqueror! You will be  
scrap'd out of the painted cloth for this: [*Your  
lion, that holds his poll-axe sitting on a close-  
stool, will be given to Ajax; he will be the  
ninth Worthy.*] A conqueror, and afraid to  
speak! run away for shame, Alisander. [*Nath.  
retires.*]

There, an't shall please you; a foolish  
mild man; an honest man, look you, and soon  
a marvellous good neighbour,  
taith, and a very good bowler; but, for Ali-  
sander,—alas, you see how 'tis,—a little o'er-  
parted! But there are Worthies a-coming  
will speak their mind in some other sort.

*Prin.* Stand aside, good Pompey. [*Costard  
retires to back of stage.*]

*Enter Holofernes, as Judas; and MOTH, as  
Hercules.*

*Hol.*

Great Hercules is presented by this imp,  
Whose club kill'd Cerberus, that three-headed  
serpent.

And when he was a babe, a child, a shrimp,

Thus did he strangle serpents in his infancy.

Quoniam he seemeth in minority,

Ergo I come with this apology.

Keep some state in thy exit, and vanish.

[*Moth retires.*]

Judas I am,

*Dum.* A Judas?

*Hol.* Not Iscariot, sir.

Judas I am, yelped Maccabaeus.

*Dum.* Judas Maccabaeus elipt is plain Judas.

*Hol.* A kissing traitor: How art thou  
prov'd Judas?

*Hol.* Judas I am.

*Dum.* The more shame for you, Judas.

*Hol.* What mean you, sir?

<sup>1</sup> O'erparted, overweighted in his part.

LOVE'S LABOUR'S LOST.

ACT I. SCENE 2.

ACT I. SCENE 2.

*Boyet.* To make Judas hang himself.

*Hol.* Begin, sir; you are my elder.

*Biron.* Well follow'd: Judas was hang'd on an elder. 610

*Hol.* I will not be put out of countenance.

*Biron.* Because thou hast no face.

*Hol.* What is this?

*Boyet.* A cittern-head.

*Dum.* The head of a bodkin.

*Biron.* A Death's face in a ring.

[*Long.* The face of an old Roman coin, scarce seen.

*Boyet.* The pommel of Cesar's falchion.

*Dum.* The carv'd-bone face on a flask.

*Biron.* Saint George's half-cheek in a brooch.

*Dum.* Ay, and in a brooch of lead. 621

*Biron.* Ay, and worn in the cap of a tooth-drawer.]

And now forward; for we have put thee in countenance.

*Hol.* You have put me out of countenance.

*Biron.* False; we have given thee faces.

*Hol.* But you have out-face'd them all.

*Biron.* An thou wert a lion, we would do so.

*Boyet.* Therefore, as he is an ass, let him go.

[*And so adieu, sweet Jude! nay, why dost thou stay!*

*Dum.* For the latter end of his name. 630

*Biron.* For the ass to the Jude; give it him: Jud-as, away!]

*Hol.* This is not generous, not gentle, not humble.

*Boyet.* A light for Monsieur Judas! it grows dark, he may stumble. [*Hol. retires.*

*Prin.* Alas, poor Maccabæus, how hath he been baited!

*Enter ARMADO, armed, as Hector.*

*Prin.* Hide thy head, Achilles: here comes

*Prin.* I will now be merry.

*Prin.* My mocks come home by me, I will now be merry.

*King.* Hector was but a Trojan in respect of this. 640

*Boyet.* But is this Hector?

*King.* I think Hector was not so clean-timber'd.

*Prin.* His leg is too big for the

*Prin.* More calf, certain.

*Boyet.* No; he is best indued in the

*Biron.* This cannot be Hector. 647

*Dum.* He's a god or a painter; for he makes faces.

*Arm.*

The omnipotent Mars, of lances the almighty. 650

Gave Hector a gift.

*Dum.* A gilt nutmeg.

*Biron.* A lemon.

*Long.* Stuck with cloves.

*Dum.* No, cloven.

*Arm.* Peace!

The omnipotent Mars, of lances the almighty

Gave Hector a gift, the heir of Ilion;

A man so breath'd, that certain he would fight ye

From morn till night, out of his pavilion. 660

I am that flower,—

*Dum.* That mint.

*Long.* That columbine.

*Arm.* Sweet Lord Longaville, rein thy tongue.

*Long.* I must rather give it the rein, for it runs against Hector.

*Dum.* Ay, and Hector's a greyhound

*Arm.* The sweet war-man is dead and rotten: sweet chucks, beat not the bones of the buried:

when he breathed, he was a man. But I will forward with my device. [*To the Princess*]

Sweet royalty, bestow on me the sense of hearing. 670

*Prin.* Speak, brave Hector: we are much delighted.

*Arm.* I do adore thy sweet grace's slipper.

[*Boyet.* [*Aside to Dum.*] Loves her by the foot.

*Dum.* [*Aside to Boyet*] He may not by the yard.

*Arm.* This Hector far surmounted Hannibal.

*Cost.* [*Coming forward*] The party is gone, fellow Hector, she is gone; she is two month on her way.

*Arm.* What meanest thou? 680

*Cost.* Faith, unless you play the honest Trojan, the poor wench is cast away; she's quick; the child brags in her belly already: 't is yours.

*Arm.* Dost thou infamouize me among potentates? thou shalt die.

*Cost.* Then shall Hector be whipp'd for J

*Lances, lance-men.* 2 so breath'd, so vigorous

{ Jaquenetta that is quick by him, and hang'd for  
Pompey that is dead by him.

*Dum.* Most rare Pompey!

*Boyet.* Renowned Pompey!

*Biron.* Greater than great, great, great, great  
Pompey! Pompey the Huge!

*Dum.* Hector tren ble.

*Biron.* Pompey is moved. More Ates, more  
Ates! stir them on! stir them on!

*Dum.* Hector will challenge him.

*Biron.* Ay, if a' have no more man's blood  
in 's belly than will sup a flea.

*Arm.* By the north pole, I do challenge thee.

*Cost.* I will not fight with a pole, like a  
northern man: I'll slash; I'll do it by the  
sword. I pray you, let me borrow my arms  
again.

*Dum.* Room for the incensed Worthies!

*Cost.* I'll do it in my shirt. [*Begins to undress himself.*]

*Dum.* Most resolute Pompey!

*Moth.* Master, let me take you a button-hole  
lower. Do you not see Pompey is unceasing  
for the combat? What mean you? You will  
lose your reputation.

*Arm.* Gentlemen and soldiers, pardon me;  
I will not combat in my shirt.

*Dum.* You may not deny it: Pompey hath  
made the challenge.

*Arm.* Sweet bloods, I both may and will.

*Biron.* What reason have you for it?

*Arm.* The naked truth of it is, I have no  
shirt; I go woolward<sup>1</sup> for penance.

*Boyet.* True, and it was enjoined him in  
Rome for want of linen: since when, I'll be  
sworn he wore none, but a dishclout of Jaque-  
netta's, and that he wears next his heart for a  
favour. ]

*Enter MERCADÉ.*

*Mer.* God save you, madam!

*Prin.* Welcome, Mercade, but that thou  
in'rupted our merriment.

*Mer.* I am sorry, madam; for the news I  
bring is heavy in my tongue. The king your  
father

*Prin.* Dead, for my life!

*Mer.* Even so; my tale is told.

*Biron.* Worthies, away! the scene begins to  
cloud.

*Arm.* For mine own part, I breathe free  
breath. I have seen the day of wrong through  
the little hole of discretion, and I will right  
myself like a soldier. [*Exeunt Worthies.*]

*King.* How fares your majesty?

*Prin.* Boyet, prepare; I will away to-night.

*King.* Madam, not so; I do beseech you,  
stay.

*Prin.* Prepare, I say. I thank you, gracious  
lords.

For all your fair endeavours; and entreat, 740

Out of a new-sad soul, that you vouchsafe,

In your rich wisdom, to excuse, or hide,

The liberal opposition of our spirits;

If over-boldly we have borne ourselves

In the converse of breath, your gentleness

Was guilty of it. Farewell, worthy lord!

A heavy heart bears not a humble tongue:

Excuse me so, coming too short of thanks

For my great suit so easily obtain'd.

*King.* The extreme part of time extremely  
forms 750

All causes to the purpose of his speed;

And often, at his very loose, decides

That which long process could not arbitrate:

And though the mourning brow of progeny

Forbid the smiling courtesy of love

The holy suit which fain it would convince<sup>2</sup>,

Yet, since love's argument was first on foot,

Let not the cloud of sorrow justle it

From what it purpos'd; since, to wail friends  
lost

Is not by much so wholesome-profitable 760

As to rejoice at friends but newly found.

*Prin.* I understand you not: my griefs hear  
dully.

*Biron.* Honest plain words best pierce the  
ear of grief;

And by these badges understand the king.

For your fair sakes have we neglected time,

Play'd foul play with our oaths: your beauty,

ladies,

Hath much deform'd us, fashioning our

humours

Even to the opposed end of our intents:

And what in us hath seem'd ridiculous,

<sup>1</sup> Woolward, with wool next the skin.

<sup>2</sup> Convince, overcome.

LOVE'S LABOUR'S LOST.

ACT V. Scene 2.

ACT V. Scene 2.

As love is full of unbefitting strains,  
All wanton as a child, skipping and vain,  
Form'd by the eye and therefore, like the eye,  
Full of stray shapes, of habits and of forms,  
Varying in subjects as the eye doth will  
To every varied object in his glance:  
Which parti-colour'd presence of loose love  
Put on by us, if, in your heavenly eyes,  
Have misbecom'd our oaths and gravities,  
Those heavenly eyes, that look into these  
faults,

Suggested<sup>1</sup> us to make. Therefore, ladies, 780  
Our love being yours, the error that love makes  
— likewise yours: we to ourselves prove false,  
— being once false for ever to be true  
To those that make us both, — fair ladies, you:  
And e'en that falsehood, in itself a sin,  
Thus purifies itself and turns to grace.

*Prin.* We have receiv'd your letters full of  
love;

Your favours, the ambassadors of love;  
And, in our maiden council, rated them  
At courtship, pleasant jest, and courtesy, 790  
As bombast<sup>2</sup>, and as lining to the time:  
But more devout than this in our respects  
Have we not been; and therefore met your  
loves

In their own fashion, like a merriment.  
*Dum.* Our letters, madam, show'd much  
more than jest. 795

*Long.* So did our looks.

*Ros.* We did not quote<sup>3</sup> them so.

*King.* Now, at the latest minute of the hour,  
Grant us your loves.

*Prin.* A time, methinks, too short  
To make a world-without-end bargain in.

No, no, my lord, your grace is perjur'd much,  
Full of dear guiltiness; and therefore this:

If for my love, as there is no such cause, 802  
You will do aught, this shall you do for me:  
Your oath I will not trust; but go with speed

To some forlorn and naked hermitage,  
Remote from all the pleasures of the world;

Have stay until the twelve celestial signs  
Have brought about their annual reckoning.

Have brought about their annual reckoning.  
It is austere insouciant life

Of a content your offer made in heat of blood;

If frosts and fusts, hard lodging, and thin  
weeds

Nip not the gaudy blossoms of your love, 812  
But that it bear this trial and last<sup>4</sup> love;

Then, at the expiration of the year,  
Come challenge, challenge me by these deserts,

[*Giving him her hand.*]

And, by this virgin palm now kissing thine,  
I will be thine; and till that instant shut

My woeful self up in a mourning house,  
Raining the tears of lamentation

For the remembrance of my father's death.

If this thou do deny, let our hands part, 821  
Neither intitled in the other's heart.

*King.* If this, or more than this, I would deny,  
To flatter up these powers of mine withrest,  
The sudden hand of death close up mine eye!

Hence ever then my heart is in thy  
breast<sup>5</sup>.

*Dum.* But what to me, my love! but what  
to me!

A wife!

*Kath.* A beard, fair health, and honesty;  
With three-fold love I wish you all these three.

*Dum.* O, shall I say, I thank you, gentle  
wife!

*Kath.* Not so, my lord; a twelvemonth and  
a day

I'll mark no words that smooth-fac'd wooers  
say:

Come when the king doth to my lady come;  
Then, if I have much love, I'll give you some.

*Dum.* I'll serve thee true and faithfully till  
then. 841

*Kath.* Yet swear not, lest ye be forsworn  
again.

*Long.* What says Maria!

*Mar.* At the twelvemonth's end,  
I'll change my black gown for a faithful friend.

*Long.* I'll stay with patience; but the time  
is long.

*Mar.* The liker you; few taller are so young.

*Biron.* Studies my lady? mistress, look on  
me;

Behold the window of my heart, mine eye,  
What humble suit attends thy answer there:

Impose some service on me for my love. 850

<sup>1</sup> Suggested, tempted.

<sup>2</sup> Bombast, padding.

<sup>3</sup> Quote, regard.

<sup>4</sup> Last, remain.

<sup>5</sup> Lines 827-832, Globe Edit., omitted here.

*Ros.* Oft have I heard of you, my Lord  
*Biron,* 831  
 Before I saw you; and the world's large  
 tongue

Proclaims you for a man replete with mocks,  
 Full of comparisons and wounding flouts,  
 Which you on all estates will execute  
 That lie within the mercy of your wit.  
 To weed this wormwood from your fruitful  
 brain,

And therewithal to win me, if you please,  
 Without the which I am not to be won,  
 You shall this twelvemonth term from day to  
 day 890

Visit the speechless sick, and still converse  
 With groaning wretches; and your task shall  
 be,

With all the fierce endeavour of your wit  
 To enforce the pained impotent to smile.

*Biron.* To move wild laughter in the throat  
 of death!

It cannot be; it is impossible:  
 Mirth cannot move a soul in agony.

*Ros.* Why, that's the way to choke a gibing  
 spirit,

Whose influence is begot of that loose grace  
 Which shallow laughing hearers give to fools:  
 A jest's prosperity lies in the ear 871  
 Of him that hears it, never in the tongue  
 Of him that makes it: then, if sickly ears,  
 Deaf'd with the clamours of their own dear  
 groans,

Will hear your idle scorns, continue them,  
 And I will have you and that fault withal;  
 But if they will not, throw away that spirit,  
 And I shall find you empty of that fault,  
 Right joyful of your reformation.

*Biron.* A twelvemonth! well; befall what  
 will befall, 880

I'll jest a twelvemonth in an hospital.

*Prin.* [To the King] Ay, sweet my lord; and  
 so I take my leave.

*King.* No, madam; we will bring you on  
 your way.

*Biron.* Our wooing doth not end like an old  
 play;

Jack hath not Jill: these ladies' courtesy  
 Might well have made our sport a comedy.

[Dear—painful, that cost much pain

*King.* Come, sir, it wants a twelvemonth  
 and a day, 887

And then 't will end.

*Biron.* That's too long for a play.

*Re-enter ARMADO.*

*Arm.* Sweet majesty, vouchsafe me,—

*Prin.* Was not that Hector!

*Dum.* The worthy knight of Troy. 890

*Arm.* I will kiss thy royal finger, and take  
 leave. I am a votary; I have vow'd to Jaque-  
 netta to hold the plough for her sweet love  
 three years. But, most esteemed greatness, will  
 you hear the dialogue that the two learned  
 men have compiled in praise of the owl and  
 the cuckoo? it should have followed in the  
 end of our show.

*King.* Call them forth quickly; we will do so.

*Arm.* Holla! approach. 893

*Re-enter HOLOFERNES, NATHANIEL, MOTH,  
 COSTARD, and others.*

This side is Hiems, Winter,—this Ver, the  
 Spring; the one maintained by the owl, the  
 other by the cuckoo. Ver, begin.

#### THE SONG.

##### SPRING.

When daisies pied and violets blue,

And lady-smocks all silver white,

And cuckoo-buds of yellow hue,

Do paint the meadows with delight,

The cuckoo then, on every tree,

Mocks married men; for thus sings he,

Cuckoo;

910

Cuckoo, cuckoo; O word of fear,

Unpleasing to a married ear!

When shepherds pipe on oaten straws

And merry larks are ploughmen's clocks,

When turtles tread, and rooks, and daws,

And maidens bleach their summer smocks,

The cuckoo then, on every tree,

Mocks married men; for thus sings he.

Cuckoo;

920

Cuckoo, cuckoo; O word of fear,

Unpleasing to a married ear!

##### WINTER.

When icicles hang by the wall

And Dick the shepherd blows his nail

And Tom bears logs into the hall

And milk comes frozen home in pail,

# LOVE'S LABOUR'S LOST.

ACT V. Scene 2

ACT V. Scene 2.

When blood is nipp'd and ways be foul, 926  
Then nightly sings the staring owl,  
Tu-whit, to-who.  
A merry note,  
While greasy Joan doth keel the pot. 930

When all aloud the wind doth blow  
And coughing drowns the parson's saw  
And birds sit brooding in the snow  
And Marian's nose looks red and raw.

When roasted crabs hiss in the bowl, 935  
Then nightly sings the staring owl,  
Tu-whit to-who.

A merry note,  
While greasy Joan doth keel the pot.

*Arm.* The words of Mercury are harsh after  
the songs of Apollo. You that way: we this  
way. [Exeunt. 942



MAP TO ILLUSTRATE LIVES OF THE

English Miles

ACT I. SCENE 1.

1. *they* Be afraid, bread-lovers, and, lest of the

Instances may be found in old English writers where *forbid* is used in a similar sense, the *for* simply augmenting the force of *bid*.



3. Line 82: *Who dazzling so, that eye shall be his heed.* Johnson rightly terms this passage "unnecessarily obscure." He explains it thus: "When he dazzles, that is, lulls his eye made weak by fixing his eye upon a fairer eye, that fairer eye shall be his heed, his direction or lodestar, and give him light that was blinded by it." Dazzle is used as an intransitive verb in III. Henry VI. II. 1. 25:

*Dazzle mine eyes, or do I see three suns?*

*Heed*, in this passage, seems to mean "object of special regard." For another instance of the use of *heed* as a substantive, in a peculiar sense, compare Henry VIII. III. 2. 80

*A heed*

Was in his countenance.

4. Line 87: *Save base authority from others' books.* *Base* here may be used, not so much in the sense of low as of base born; compare King Lear, I. 2. 9, 10:

Why brand they us

With *'base*! with *baseness*? bastardy? *base*, *base*!

In which case, the meaning of the whole passage would be "continual plodders discover nothing new, but only learn to take other persons' opinions as their own."

5. Line 95: *Proceeded well, to stop all good proceeding!*

It is an open question if the verb *proceed* here be used in its academical sense, to proceed from one degree to another, or no. Stevens gives a passage quoted by Dr. Farmer, but says he cannot find the book from which it is taken "such as practise to proceed in all evil wise, from Bachelors in Newgate, by degrees they proceed to be Masters, and by desert be preferred at Tyborne." If this is from some work contemporary with Shakespeare, it certainly proves that the academical sense of the word was well known.

6. Line 106: *Than wish a snow in May's new-fangled shows.*—So all the old copies read. Various emendations have been suggested, on the supposition that the line is corrupt, and that it ought to end with a word rhyming to *birth* in line 104, which is now left without any line to rhyme to it; but instances of single and "forlorn" lines, occurring in the middle of rhymed passages, are not uncommon. In the only passage in which Shakespeare uses *new-fangled* alone, he uses it evidently in the sense of *gandy*.

Be not, as is our *new-fangled* world, a garment

Solder than that it covers.

—Cymbeline, v. 4. 134.

*May's new-fangled shows* would therefore mean *May's* (i.e. *gandy* shows (of flowers).

7. Lines 108, 109:

*So run, to study now it is too late,*

*Climb o'er the house to unlock the little gate*

Thus is the reading of Q. 1. All FF. and Q. 2 read

*Unlock the little gate o'er the house to unlock the gate.*

To understand the meaning of these two lines we must look and see what Biron's argument really was. It may thus be paraphrased: "I only swore," he says, "to abstain with you for three years, you have appended conditions which are needless and absurd. 'What is the end of study?' I saw things hid from common sense, to know what I should know; then I will study to dine well when I should be fast, to meet my mistress when all women are forbidden to come near us," and so on. To this the

king replies that these are "vain-delights." "All delights are vain," answers Biron, "and most vain those which, painfully purchased, do but bring pain: poring over books and continual plodding teach you very little indeed;

real study is the result of observation, by men free to mix with their fellows:—go you then, grown men as you are, to study like boys—when it is too late to begin life over again; you might as well climb over a house to unlock a little gate; for you are going a very laborious way to gain knowledge, to which a short cut lies open before you. You are going to shut yourselves from the world, under absurd restrictions, and study books, when you might learn much more by remaining in the world, and studying human nature." This would seem to be the meaning of the passage, though it is very obscurely expressed in the sententious form which Shakespeare here affects.

8. Line 110: *Well, sit you out.*—So Qq. and F. 2, F. 3, F. 4, but F. 1 reads "fit you out," a reading which some defend, but "sit you out," an expression taken from games of cards (still used of those who wait to cut in at a rubber of whist), is more appropriate. Dyce gives a very apposite quotation from The Tria of Chevalry, 1605, sig. G. 3:

King of Navar, will only you sit out!

The suggestion that *sit* is a misprint for *set* is plausible, but I think untenable. It would certainly make the line singularly commonplace.

9. Line 120: *A dangerous law against GENTILITY!*

Theobald first assigned this line to Biron, and he is followed by nearly all the modern editors. Qq. FF. give it to Longaville, and Staunton supports them. *Gentility* is the reading of FF. and Q. 2. Q. 1 reads *gentle*. *Gentility* occurs in only one other passage in Shakespeare. In As You Like It, I. 1. 22, "he lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education," where it evidently means gentle breeding, a "gentle-born nature." Here it may mean either "people of gentle rank," or, as Theobald suggests in his first note, "the quality of politeness" (equivalent to French *gentillesse*). Certainly such a brutal penalty could not be enforced by any gentleman.

10. Lines 143–145:

*So study evermore is overshoot*

*While it doth study to have what it would,*

*It doth forget to do the thing it should*

These lines form a most excellent vindication of the opinions uttered before by Biron. The *study* he speaks of here is that exaggerated habit of studious industry, which neglects for hours, excessive but comparatively useless, the wholesome work of everyday life. He also means to point out the absurdity of retiring from the world, as the king proposed; because, while imposing duties on themselves which were not necessary, they neglected those necessary ones which their station imposed on them.

11. Line 160: *complements.*—This word as used here should not be confounded with the modern word *compliments*; for although it is impossible to resist the evidence



that *compliments*, used in its ordinary sense, was written *compliments*, yet the word would seem to have had two distinct meanings, which were, however, not distinguished by different spelling until later times. Here "a man of *compliments*" does not mean what we call "a man of *compliments*," but rather "a man of *accomplishments*." There is a passage in Chapman's comedy *An Humorous Days Mirth*, 1599 (Works, vol. i. p. 56):

*Leont.*—Why Lemot I thinke thou sendst about of purpose for  
sagallants to be acquainted withal, to make thy selfe merry in the  
fower of taking acquaintance.

*Leont.*—By heaven I do, Colenot, for there is no better sport than  
"take acquaintance," for that's their word, *complement*, do you  
understand?

From this it would appear that the word *complement* was used in some especially affected sense by the fine gentlemen of that time. Compare in this play: "These are *complements*, these are humours" (iii. i. 23).

12. Line 170: *fire-new*.—So Richard III. i. 3. 256:

*York.*—*fire-new* stamp of honour is scarce current.

and Lear, v. 3. 132:

Despite thy *vector sword* and *fire-new* fortune.

Compare *bram-new*, i.e. *brand-new*, both which words mean new from the fire.

13. Lines 190-198:

*Long.* A high hope for a LOW HEAVEN: God grant us  
patience!

*Biron.* To hear! or forbear LAUGHING:

This passage is one which has evidently suffered from the printers' errors. Both Q1 and F1 read in the second line "*forbear* hearing," which is manifestly wrong, as Longville's reply shows that *laughing* was the word used. Capell is to be credited with this admirable emendation. Biron says, "I hope in God for high words;" and Longville may mean by his answer "a high hope," i.e. in God, "for a low (or worthless) heaven." Certainly *heaven* seems used here very naturally in connection with Biron's "hope in God."

14. Line 201: *as the style shall give us cause to climb*.—An obvious play on the words *style* and *stile*.

15. Line 224: *taken with the manner*.—A corruption of the legal phrase "taken with the *mainour*." See Blackstone, book iv. chapter 23: "A thief 'taken with the *mainour*,' that is with the thing stolen upon him in *mainour*, &c." The phrase originally was, "cum *mainopere* captus; *manuere* and *mainour* are the same words."

16. Line 240: *curious-knotted garden*. This expression probably refers to the curious *knobs*, or intricately-devised beds, in which flowers were planted in the old-fashioned gardens. Shakespeare alludes to these in another passage, when the speaker is comparing England to a neglected garden

Her fruit-trees all unprun'd, her hedges ruin'd,  
Her *knobs* disordered.

Steevens quotes two old works, Thomas Hill's Profitable Art of Gardening, 4to, 1579, and Henry Dothick's Gardener's Labyrinth, 1580, in which directions are given for making "proper *knobs*" in gardens.

17. Line 262: *With with*. Q1 and F1 read *which with*;

but the correction made by Theobald has been pretty universally adopted: *which with* does not seem to make any sense.

## ACT I. SCENE 2.

18. Line 5: *dear IMP*.—This word originally meant a *son, offspring, graft*, hence the old infinitive *impen*, to graft. Spenser uses it in its original simple sense of "offspring;"

And thou most dreaded *impe* of highest Jove.

—Fairy Queen, Int. to book I. st. 3.

How it came to be used only in a bad sense as "a child of Satan," or a "demon," is doubtful. In Chapman's Monsieur D'Olive two pages are introduced to D'Olive: Pacque says (of Digue) "he hath as good Court breeding as an *impe* in a Countrie." iv. 1 (Works, vol. i. p. 232). Hence it seems specially applied to a page, such as Moth was.

19. Line 10: *tough SENIOR*.—Q. 1 reads *signior* and F. 1 *signeur*. Malone says, "signior appears to have been the old spelling of *senior*," but there is little doubt that a pun was intended here, and *signior* might be the right reading. The Spanish title corresponding to *signior* is *senor*; but it is hardly ever written correctly in any old English play.

20. Line 36: *crosses love not him*.—This pun occurs more than once in Shakespeare. The old penny "had a double *cross* stamped on it so that it might easily be broken into half or into quarters." Many other coins were marked with a *cross* on the one side, hence *crosses* came to be used as equivalent to money. The gypsies' practice of *crossing* the hand with a piece of money is to be referred to the same origin.

21. Line 57: *the dancing horse*.—This was Bankes' celebrated performing horse "Morocco," of which mention is made by many writers of the time, amongst others by Ben Jonson, Hall, Sir Walter Raleigh, &c. &c. Morocco appears to have been a very accomplished animal; he is said to have gone up to the top of St. Paul's in 1600; and Sir Kenelm Digby mentions many of the clever tricks which he performed. Stevens gives the following quotation from Chrestolorus, or Seven Bookes of Epigrams (by Thomas Bastard, 1508):

*Of Bankes's Horse*

Bankes hath a horse of wondrous qualitie  
For he can fight, and dance, and he,  
And find your purse, and tell what coyns ye have;  
But Bankes who taught your horse to smell a knave?

22. Line 90: *GREEN indeed is the colour of lovers*. This may refer to jealousy—"the green-eyed monster," or to "green willows," or to *melancholy*, as Douce suggests, quoting:

And with a *green* and yellow melan choly  
—Twelfth Night, i. 4. 115.

But it is very probable that *green* was said to be "the colour of lovers," simply because it implies freshness or youth.

23. Line 94: *she had a green wit*. Possibly, as the Cambridge Editors suggest, an allusion to the *green withes* with which Samson was bound

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24. Line 114: *Is there not a ballad, boy, of the King and the Beggar?*—This is the ballad of "King Cophetua and the Beggar-Maid." There is a further allusion to it in this play. See IV. 1. 65.

25. Line 123: *the RATIONAL hind Custard.*—By the *rational hind* Armado means nothing more than "that reasoning beast," playing upon the double meaning of *hind*, the animal, and *hind*, a boor, a mental. Shakespeare uses *hind*, as a word of the masculine gender, in the following passage:

He were no lion, were not Romans *hinds*.  
—Jul. Cæs. I. 4. 106.

26. Line 130: *day-woman.*—That is, the *dairy maid*. *Deise* or *dey* (Swedish *deja*) was an old term for a dairy-maid or servant, whose duty it was to attend to the young calves and the poultry, and to make cheese and butter. Wedgwood says, "in Gloucestershire a dairy is still called a *dey* house."

27. Line 141: *That's hereby.*—Jaquenetta uses hereby in the sense of "as it may happen." Armado takes it to mean "close by."

28. Lines 187, 188: *rust, rapier! be still, drum! for your manager is in love.*—The word *manager* is frequently used in relation to weapons:

Yea, distaff-women *manage* rusty bills.  
—Rich. II. iii. 2. 113.

and again in II. Henry IV., iii. 2. 292:  
Come *manage* me your caliver

29. Line 190: *I shall turn SONNET.*—So Q. 1. and F. 1. Hammer proposed *sonneteer*; Capell, *sonnetter*; Amyot, a *sonnet*; Dyce reads *sonnetist*; Grant White adopted *sonnets*, the suggestion of an American critic, Dr. Verplanck; Staunton at first warmly welcomed this emendation and printed *sonnets* in his first edition, but afterwards reverted to the old reading. No instance of the use of the verb "to turn," in such a sense, is to be found in Shakespeare. I would propose *tune sonnets*; the verb *tune* being used frequently by Shakespeare in a metaphorical sense, the expression being not unsuitable to Armado's style. Compare:

—to a pretty ear she *tunes* her tale.  
—Venus and Adonis, line 74.  
And to the nightingale's complaining notes  
*Tune* my distresses and record my woes.  
—Two Gent. of Verona, v. 4.

but the old reading is explained, "I shall turn sonnet," "I shall turn all poetry from top to toe." (See Schmidt's *Lexicon sub voc.*) The passage in Much Ado about Nothing, II. 3. 21, *now is he turned orthography*, is quoted as being apposite.

# ACT II. SCENE 1.

30. Line 1: *your dearest spirits.*—Dearest is here used in the sense of *highest, noblest*. Compare note 223.

31. Line 10: *chapman's tongue.*—Chapman here means *seller*; not, as it is explained usually, a *buyer*, a *customer*.

32. Line 10: *In spending your wit in the praise of*  
—So Q. 1. F. 1. The three later Folios read: *thus*

*your wit in praise of mine*, to avoid the emphasis necessary on *your* in order to make the line scan; but the older reading is preferable, as it is more emphatic.

33. Line 25: *Therefore to's seemeth it a needful course.*—So both Q. 1. and F. 1.; but it would be a much better line if we could venture to read

*Therefore to us it seems a needful course.*

24. Line 39: *Lord Longaville is one.*—Q. 1. omit *Lord*, probably by an oversight, as the name of the speaker is written simply *Lor.*—*Lord* is necessary to the scansion.

35. Line 42: *Of Jaques Falconbridge, solemnized.*—*Jaques* is always used as a dissyllable in Shakespeare. *Solemnized* must be pronounced as a quadrisyllable (*sol-em-niz-ed*), with the accent on the second and last syllables, as in *The Tempest*, v. 1. 309. In the other passages where the verb occurs (in verse), viz., in *Merchant of Venice*, II. 9. 6, also III. 2. 194; *King John*, II. 1. 530; I. *Henry VI.*, v. 3. 168; it is pronounced *solemniz'd*, with the accent on the first syllable; and in all these latter cases the *e*, which is not elided in F. 1. in the first two cases, is carefully elided; showing the importance of paying attention to the elision of the *e* in words ending in *ed*, so much insisted on in this edition.

36. Line 44: *A man of sovereign parts he is esteem'd.*—So M. Q. 2; but Q. 1 reads "of sovereign peerless he is esteem'd," i. e. "sovereign peerless," a reading which various endeavours have been made to explain, but not very successfully. In this instance Q. 1 appears to be wrong.

37. Line 45: *In arts well fitted, glorious in arms.*—Q. 1. F. 1 read *well fitted in arts*; F. 2, F. 3, F. 4. read *well fitted in THE arts*, which certainly makes a better line. The transposition, as we have printed it in the text, was made before seeing Grant White's similar suggestion. It is a slight alteration, but greatly improves the line; as it avoids the rhyming of *arts* with *parts* in the middle of the previous line.

38. Line 82: *competitors.*—Shakespeare uses the word *associate* in Antony and Cleopatra, in three passages, and elsewhere: e. g.—

*Menas.* These three world-sharers, these *competitors*.  
—Ant. and Cleo. II. 7. 70.

39. Line 88: *unpeopled house.*—So F. 1. Q. 2; Q. 1 reads *unpeeled*, which the Cambridge editors adopted; but it makes no sense; while *unpeopled* does, for the king's palace was *unpeopled*, in the sense that he admitted no visitors.

40. Line 114: *Did not I dance with you in Brabant once?*—This speech is given by Q. 1 to Katharine. The characters are much confused in this scene in the old copies.

41. Lines 120, 130:

King. Madam, your father here doth intimate  
The payment of a hundred thousand crowns.

For this claim of the King of Navarre on the King of France there appears to have been historical authority. We give here the passage<sup>1</sup> quoted, by Hunter, from

<sup>1</sup> The Chronicles of Enguerraud de Monstrelet, &c., translated by Thomas Johnes, E. 1619, 8vo, 1870. Vol. I. p. 108.

Monstrelet, and alluded to in the introduction to this play:

Charles, King of Navarre, came to Paris to wait on the king. He negotiated so successfully with the king and privy-council that he obtained a gift of the castle of Nemours, with some of its dependent castle-wicks, which territory was made a duchy. He instantly did homage for it, and at the same time surrendered to the king the castle of Cherburgh, the county of Evreux, and all other lordships he possessed within the kingdom of France, renouncing all claims or profits therein to the king and to his successors, on condition that with the duchy of Nemours the king of France engaged to pay him two hundred thousand gold crowns of the coin of the king our Lord.

43. Line 145: *On payment of, &c.*—Qq. Ff. read *one*. Theobald first corrected the mistake, and at the same time explained the passage. Navarre's father had lent the King of France 200,000 crowns, on the mortgage of the province of Aquitaine. The King of France says that half the sum has been paid, and now wants it refunded—Navarre to keep Aquitaine; but the latter does not see it; he says the king should rather pay the other half of the debt, and demand Aquitaine back again. This is the gist of Theobald's explanation; but it would seem that Navarre only held part of Aquitaine:

*One part of Aquitaine is bound to us,*

and he says it is not worth the money yet owing (100,000 crowns); and further, he says he would rather have the money his father lent the king.

Than Aquitaine so *gilded* as it is.

From which it seems clear that the whole province was not held by him as security.

43. Line 147: *depart withal*.—The most remarkable use of "depart" in the sense of "to part" or "to separate" is found in the Old Liturgy of the Church of England, in the Marriage Service:—"I, N. take thee M. to my wedded wife, &c. &c., ty I deth us depart," which, in 1601, was altered into "till death us do part." The original form of the marriage vow is found in George Wilkins' play, *The Miseries of Enforced Marriage*, 4to. 1607, i. l.

*Scar.* This hand thus takes thee as my loving wife

*Clare.* For better, for worse

*Scar.* Ay, till death us depart, love

Dodsley, vol. ix. p. 479

44. Line 190: *No paynt*.—There is a wretched pun here on the French negative *point*.

45. Line 195: *The heir of Alençon, Katharine her name*.—Qq. and Ff. all read *Rosaline*, and below (line 210) *Katharine* instead of *Rosaline*. But the confusion of names in this scene, as was remarked above, is very great; and there seems no object in making Dumain inquire after *Rosaline* and Biron after *Katharine*, especially as Longaville seems to succeed in detecting his Maria *Katharine* says, speaking of Dumain, in this scene (line 61)

*I saw him at the Duke's Menage.*

While Maria says (lines 40-44), that she saw Longaville at the marriage of the "beauteous heir of Jacques Falconbridge." Boyet speaks of Maria, without doubt, as "an heir of Falconbridge;" and therefore most probably he is speaking of *Katharine* when he says "the heir of Alençon," and not of *Rosaline*.

46. Line 223: *My lips are no common, though several they be*.—*Several* meant a part of the common land, set apart for *several* or *separate* use; distinct from the rest of the common, which was available for all beasts to graze on that belonged to the various commoners. What Maria means to say is—*punning on the word several in its sense of separate or parted*.—"My lips are not common for every beast to pasture on, but are *several* or *set apart* for those whom I choose to let kiss them." Boyet evidently takes the word as meaning "the property of a separate person;" for he answers Maria, "Belonging to whom?" to which she replies, still keeping up the idea of the *several*, in its agricultural sense, "To my fortunes and me." In *Travailes of The three English Brothers* there is a passage very similar to the one in the text:

*Harcourt.* But shée shall bee no common thing, if I can keepe her *severall*.  
—*Day's Works*, p. 53 (of play)

47. Line 229: *the heart's still rhetoric*.—Here *rhetoric* must be pronounced with the accent on the second syllable, *rhetoric*.

48. Line 230: *His heart, like an agate, with paitr print impress'd*.—This refers to the small figures which were carved upon agates set as rings. Compare Much Ado, iii. 1. 6:

*If low, an agate very vilely cut.*

49. Line 238: *His tongue, all impatient to speak and not see*.—The meaning of this and the following lines is, that his tongue was impatient at not being able to see; and that all the senses were absorbed in that of sight, desiring to look on the beauty of the princess.

50. Line 246: *His face's own margin did quote such amazes*.—Alluding to the custom then existing of writing all notes, quotations, &c., in the margin of the page. Compare:

And what obscur'd in this fair volume lies  
I find written in the margin of his eyes.

Rom. and Jul. i. 3. 86, 86.

51. Line 249: *dispos'd* = "inclined to mirth." So Nares: yet, notwithstanding the passages given by him in support of this interpretation of the word, it may be doubted if it ever had any such distinct sense, and is not used merely in an elliptic form. But Dyce, who gives the sense of the word "inclined to rather loose mirth, somewhat wantonly merry," adduces four passages from among many others, which, in his opinion, put the question beyond any possibility of doubt.

#### ACT III. SCENE I.

52. Line 3: *Concedinel*.—Doubtless this represents the first word, or words, of a song intended to be sung here. Hunter suggests that it may be the corruption of *cantat Italie!*. Certain it is that the stage direction is often found in old plays, *Cantat or Cantant*; or, as in Marston's *Dutch Courtesan*, *Cantat Gallie!*. In God's Promises (Dodsley, vol. i. p. 396) there is a stage direction *Tel Anglier canat*. I would suggest that *Concedinel* is a corruption of the beginning of some French song, the first words, or, perhaps, the refrain, of which might have been *Quand Colinelle*. Moth says immediately afterwards, "Master, will you win your love with a French brawl?"

53. Line 1: *Coltray*.—Occurs in Coltray's many times together.

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53. Line 9: *brawl*.—Ben Jonson uses this word, and it occurs frequently in old writers. It is thus described by Cotgrave under *bransle*:—"a *bransle*, or dance, wherein many (men and women), holding by the hands sometimes in a ring, and otherwhiles at length, move all together."

54. Line 12: *canary to it with your feet*.—The canary was a favourite dance, especially in Spain, and was said to be so called because it was originally introduced from the Canary Islands. It is described as containing "various strange fantastic steps, very much in the savage style" (see Bounce, p. 136).

55. Line 18: *your hat penthouse-like o'er the shop of your eyes*.—Compare Westward Hoe, I. 1. "Wear their hats o'er their eyebrows like politic penthouses" (Webster's Works, vol. I, p. 73). The *penthouses* or *pentices* which overhung the open shops of Shakespeare's time, may be seen figured very clearly in the copy of the "View of Cheapside in 1635, taken from Historie de l'Entrée Royale de la Reyne Mere du Roy très-christien (Marie de Medicis) dans la ville de Londres" (folio 1630), prefixed to part II. of Harrison's Description of England, published by the New Shak. Soc. (1878). These penthouses projected, apparently, about half-way over what we should now call the pavement, and under them was the open shop. Above, on a straight pole at right angles to the house, hung the sign of the shop. The word *penthouse* is still preserved, in common use, to describe the sloping roof of the galleries and "dellans" of our tennis-courts.

56. Line 20: *thin-belly doublet*.—*Thin-belly* is used in contradistinction to *great-belly*, a species of doublet described in the following passage from Stulibes' Anatomie of Abuses: "Their dublettes are no less monstrous than the rest; for now the fashion is to have them hang down to the middest of their thighs, beeing so harde-quilted and stuffed, bombasted and sewed, as they can verie hardly either stoupe downe, or decline themselves to the ground, so styffe and sturdy they stand about them." The most familiar instance of the *great-bellied doublet* is in the figure of our old friend Punch. Planché (Cyclopaedia of Costume, vol. I, p. 174) mentions that Bulwer, writing in 1663, called them *pease-cod bellied doublets*.

57. Line 25: *make them men of note—do you note me?* This emendation of *men of note* is now generally adopted. Q<sub>1</sub> and F<sub>1</sub> read *men of note*: do you note *MEN* that, &c. Malone adhered to this reading, printing it thus (*do you note, men?*) that, &c. It may be that the passage was intended to read thus: "Make them men of note—do you note? men that most are affected with these?"

58. Line 28: *By my penny of observation*.—Q<sub>1</sub> F<sub>1</sub> F<sub>2</sub> read *penny* here, and Q<sub>2</sub> F<sub>3</sub> F<sub>4</sub> alter it to *men*. Ben does not make very good sense; unless we take it to mean the pen with which Moth noted down his observations of mankind. *Penny* was undoubtedly used as a general term for money, and is now, especially in Scot-land.

59. Line 30: "*The hobby-horse is forgot*."—A quotation from some popular ballad. In the old May-games of Robin Hood, among other characters, there

appeared Maid Marian and the *hobby-horse*; the latter being managed by some youth, who took great pride in displaying his skill in imitating "the prancings and curvettings" of a spirited horse. But these two characters, together with the Friar, were suppressed after the Reformation. This egregious reform was the subject of much banter on the part of unregenerate dramatists in Shakespeare's time. Hamlet's allusion to it will be readily remembered:

For O, for O the *hobby-horse* is forgot. Hamlet, iii. 2. 142.

60. Line 62: *You are too swift, sir*.—Swift had a special meaning, "ready at replies," or, as we should say, "good at repartee." So in As You Like It, v. 4. 65: "he is very swift and sententious;" and in Taming of the Shrew, v. 2. 52-54:

Tra. O sir, I scurried me like his greyhound,  
Which runs himself and catches for his master

Pet. A good swift simile but something curish.

61. Line 67: *voluble*.—So F<sub>1</sub> and Q<sub>2</sub>. Q<sub>1</sub> reads *volable*. The latter word does not occur in any other passage; it must be supposed to have been coined by Holofornes from *volare*, to fly, on the model of *anabitis* from *anare*. It does not make any particular sense here; therefore we prefer to follow the Folios.

62. Line 71: *costard*, properly a kind of apple, but used for the head by Shakespeare and older writers. "I see try whether your *costard* or my hat be the harder." Lear, iv. 6. 247. So nowadays, in slang, we use *nut* for *head*.

63. Line 72: *tenney*.—Cotgrave defines *envoy* "the conclusion of a ballet or sonnet; in a short stanza by it selfe, and serving, oftentimes, as a dedication of the whole." In Chapman it is used as meaning the conclusion of a letter.

Moz. Well said, now to the *tenney*.

Rosc. Thine, if I were worth ought; and yet such, as it skils not whose I am if I be time; *tenney*.

Monsieur D'Olive, act IV. (Works, vol. i. p. 219)

The word is used pretty often by the English authors of this period, but always with the English article prefixed, as *A tenney*, *THE tenney*.

64. Line 74: *no salve in these all*.—Q<sub>1</sub> F<sub>1</sub> read in *THEE* male; F<sub>2</sub> F<sub>3</sub> F<sub>4</sub> in *THE* male. Johnson conjectures "in the vale." *Male* or *mail* is French *maille*, and means a bag; we still use the word for the mail letter bag; and so for the cart or train which conveys the letters. But how, in that sense, is the word appropriate here? The reading in the text is a slight alteration of Tyrwhitt's conjecture in *them all*. The *plantain* was supposed to have great healing powers. Compare the following passage in Alibonazar, iv. 11:

Fernando. Bring a fresh *plantain leaf*, I have broke my shin.

—Dowdley, vol. xi. p. 399.

The resemblance to Costard's words in the text is too close to be accidental. Alibonazar was first acted (probably) in 1614.

65. Line 81: *is not tenney a salve!*—It seems evident that Moth here intends a pun upon *salve*, Lat.: a word used by the Romans at parting, as well as meeting. I can find no other sense in the question; unless Moth means to be satirical, and to suggest that the compli-

ments, contained in *Fenroy*, were a kind of salve, which healed the defects of a bad poem or play.

66. Lines 85-93.—These lines from *I will example it to adding four* are omitted in F. 1.

67. Line 111: *And he ended the market*.—Alluding to the proverb, "Three women and a goose make a market." Ital. "*Tre donne à un oco fan un mercato*" (see Bohn's Dict. of Proverbs, p. 144; from Ray).

68. Line 136: *incony Jew*.—*Incony* is supposed to be an intensified form of the word *canny* or *conny*, a word used in the North of England and Scotland in many senses, and sometimes in that of "nice, fine." *Incony* is found in many of the Elizabethan writers. Some editors alter *Jew to jewel*; but *Jew* seems to be used here as a term of endearment; comp. *Mids.-Night's Dream*, iii. 1. 97:

Most brisky Juvenal and eke most lovely *Jen*;

but it is possible, in both passages, it is merely a clownish abbreviation of *jewel*.

69. Line 140: *inkle*.—In Gower's prologue to act v. of *Pericles* occur the following lines:

and with her needle (*i.e.* needle) composes  
Nature's own shape of bud, bird, branch or berry;  
That even her art sisters the natural roses;  
Her *inkle*, silk, twin with the rubied cherry.

*Inkle* is usually explained as "a sort of tape;" but Steevens, in his note on the above passage, says: "*Inkle*, as I am informed, anciently signified a particular kind of creel or worsted with which ladies worked flowers, &c." An *Inkle factory* existed in Glasgow not long ago.

70. Lines 171-174: *Gardon, O sweet gardon!* &c.—Dr. Farmer pointed out a passage from A Health to the Gentlemanly Profession of Serving Men, &c., so closely resembling this, that it is evident Shakespeare must either have seen it, or derived this speech from the same source. A gentleman staying at a friend's house gives one of the servants a *three farthing piece*, saying, "Here is a *remuneration* for thy paynes." Another guest gives the same servant a shilling, saying, "Here is a *gurdion* for thy deserts; now the servant paid no deerer for the *gurdion* than he did for the *remuneration*; though the *gurdion* was xid farthing better."

71. Line 181: *wimpled*.—The *wimple* from French *guimpe*, *i.e.* "a cloth going from the hood round the neck" (Nares). Originally it meant "the linen cloth which nuns wear about their neck" (Fr. *guimpe*). Biron probably alludes to the muffler with which Cupid is sometimes represented as being blindfolded.

72. Line 182: *This senior-Junior, giant-dwarf, Dan Cupid*.—Qq. Fl. read "*signior Junio*." The same misprint is found in *Comedy of Errors*, just at the end of the play:

Y. *Drom*. Not I, sir; you are my elder.  
E. *Drom*. That's a question, how shall we try it?  
Y. *Drom*. We'll draw cuts for the *signior*.

No better description of Cupid can be well conceived than *senior-Junior, giant-dwarf*, as one who, to use the words of the Princess (v. 2. 11)—

... draw cuts for the *signior*.

In the old tragedy of *Gismonde of Salerne* (MS.) a similar

epithet is used of Cupid, "the *little greatest* god" (Dodsley, vol. vii. p. 6).

73. Line 188: *paritor*.—"An *apparitor* or *paritor*, is an officer of the bishop's court who carries out citations; as citations are most frequently issued for sins against chastity, the *paritor* is put under Cupid's government." (Johnson). It was the lowest ecclesiastical office.

74. Line 189: *a corporal of his field*.—An officer according to Tyrwhitt (on the authority of Lord Stafford's Letters) similar to our aide-de-camp, and employed "in taking and carrying to and fro the directions of the general, or other the higher officers of the field." But Douce gives an extract from Steward's Pathway to Martial Discipline, 1681, 4to (taken from a chapter on the office of *maister of the campe*, and another on the *eleting and office of the four corporalls of the fields*), from which it appears that "two of the latter were appointed for placing and ordering of shot, and the other two for embattailing of the pikes and bills, who according to their worthinesse, if death hapneth, are to succede the great sergeant, or sergeant major" (Douce, p. 188).

75. Line 190: *And wear his colours like a tumbler's hoop*.—*Tumbler's hoops* were bound with ribbands, and worn over one shoulder and under the opposite arm, as a military scarf is now worn. So Beneditck says to Claudio. "What fashion will you wear the garland of? about your neck like an usurer's chain? or under your arm like a lieutenant's scarf?" (Much Ado, ii. 1. 107).

76. Line 191: *What, I! I love! I sue! I seek a wife!* Tyrwhitt's conjecture, generally accepted. Qq. Fl. omit the first *I*.

77. Lines 192, 193: — like a German clock,  
Still a-repairing.

So in Westward Hoe (by Dekker and Webster), l. 1: "No German clock nor mathematical engine whatsoever requires so much reparation as a woman's face" (Webster's Works, vol. i. p. 70).

78. Line 198: *whitely*.—Qq., F. 1, F. 2, read *whitley*, but F. 3, F. 4, *whitley*. Cambridge editors print *whightly*: nimble. Shakespeare does not use *whitley* or *whightly* in any other passage. *Whitley* certainly seems the preferable reading.

79. Line 207: *Some men must love my lady and some Joan*.—*Joan* and *my lady* were constantly contrasted, as representatives of the poor and rich women. In Quarles' Song by Anarchus, in Shepherds' Oracles (4to, 1646) there is a verse:

Our cobblers shall translate their souls  
From caves obscure and shady;  
We'll make Tom T. as good as my Lord,  
And *Joan* as good as my *Lady*.

#### ACT IV. SCENE 1.

80. Line 4: *a mounting mind*. Dyce notes that this expression occurs in Peele's *Edward I*, "*Sweet Nell*, thou should'st not be thyself, did not with thy *mounting mind*, thy gift surmount the rest."—Works, page 379.

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81. Line 22: *in fair*.—This abstract use of the adjective as a substantive was common enough in the Elizabethan authors. We find it in Shakespeare, among other passages. In

my decayed fair  
A sunny look of his would soon repair  
—Com. of Er. II. i. 98.

82. Line 35: *THAT my heart means no ill*.—That is here equivalent to *to whom*, or *to which*.

83. Line 36: *self-sovereignty*.—"Not a sovereignty over, but in themselves, so *self-sufficiency*, &c." (Malone).

84. Lines 40-51.—All this miserable joking, about the greatest lady being the thickest and the tallest, derived what little humour it might have, from the fact of the women's parts being played by men or lads. The part of the Princess would be taken by the chief representative of women, who probably was the broadest and the tallest of that portion of the company.

85. Line 56: *Break up this capon*.—In French *poulet* is used for a *love-letter*, and so, in Italian, was *pollicino*. To *break up* is to *carve*; so, "Break not up the wildfowl till anon." Westward Hoe, II. 1 (Webster's Works, vol. I. p. 88). In The Wounds of Civil War *break up* is used in the sense of *open*, without any double meaning.

Labarius read, and break these letters up.  
—Dudley, vol. vii. p. 132.

86. Line 67: *Penelophon*.—The Qq. and Fl. read *Zenelophon*. But the name of the beggar, whom King Cophetua marries in the ballad, is *Penelophon*; and there seems no reason why Armado should have written the name incorrectly.

87. Line 68: *anatomize*.—So F. 2, F. 3, F. 4. Qq. and F. 1 read *anathatize*, which is nonsense. No such word can be formed on any Greek or Latin basis. Knight says "evidently a pedantic form of *annotate*;" but Dyce shows from a passage in The Tragedie of Claudius Tiberius Nero (1607), that *anatomize* is written *anotamize*. *Anotamize* is a sufficiently affected synonym for *analyze*.

88. Line 90: *Thus dost thou hear the Nemean lion roar*. Compare the passage in Hamlet, I. 4. 83:

As hardly as the Nemean lion's nerve.

Lines 90-95 evidently form a kind of postscript to the letter; and do not belong to Boyet, to whom they are often wrongly assigned.

89. Line 109: *who is the suitor?*—Suitor here is pronounced *shooter* for the sake of the pun. The verb *suit* was, apparently, often pronounced like that, and written *shute*, e.g. in Chapman's All Fools, II. 1:

Steale up a match un-shuting his estate.  
—Works, vol. I. p. 172.

90. Line 140: *Armador at th' one side*.—The text here is corrupt. Q 1 reads *ath toathen*; F. 1, Q. 2, *ath to the*; F. 2, F. 3, F. 4, *ath to*. Rowe altered it to *o' th' one*. Dyce reads *o' the one*. We have preferred *at th' one* as being nearest the hieroglyphic in F. 1 and Q. 1. Below (line 149) we have kept the reading of Qq. Fl., which all agree in printing at *other altere* to *o' other* (we think unnecessarily) by most modern editors. An instance of the

use of *other* for the *other* may be found in Chapman's Bussy D'Ambois:

Each took from other  
—Works, vol. II. p. 21

# ACT IV. SCENE 2.

91. Lines 3-8: *SANGUIGNO, in blood, &c.*—The reading that I have ventured to substitute for the ordinary one in this passage requires some explanation. Let me state, as briefly as possible, the reasons for believing that *Holofernes*, in this speech, is intended to use Italian and not Latin words, both in this case and in that of *cielo* and *terra* (lines 5 and 7). Qq. and Fl. all read *SANGUIS in blood*, for which Capell first, and, after him, most modern editors read *in sanguis*, *blood*; a reading which, when we come to consider it, is really nonsense. *In blood* is an expression of the chase, and means "to be fit for killing." It also means "in a state of perfect health and vigour." The expression occurs in Shakespeare in three other passages. In I. Henry VI., IV. 2 48, 49:

If we be English deer, be then *in blood*;  
Not rascal-like, to fall down with a pinch.

In Coriolanus (twice):

Thou rascal, that art worst in *blood* to run.  
—I. 1. 161.

But when they shall see, sir, his crest up again, and the man *in blood*, they will out of their burrows, &c.—IV. 5. 225.

It is manifestly ridiculous to separate *in* from *blood* in this passage. What possible sense can be made of *sanguis*? It is not Latin for *in blood*, or for any adjective that could bear that sense; but there is an Italian adjective, *sanguigno*, or, as it was written sometimes in Shakespeare's time, *sanguino*, which means *full of blood, sanguine*; and which might well be translated by *in blood*. Below, at line 5, all the old copies (Qq. and Fl.) read *celo the sky*, &c., not *celo*; for which, as it is very unlikely *Holofernes* would have used the dative or ablative case, the modern editors substitute *caelum*. Is it not most probable that the word meant was the Italian word *cielo*? *Terra* is the same in Italian and Latin, so that no alteration is required. *Holofernes* uses Italian words more than once. The printers corrected *sanguigno*, or *sanguino* to *sanguis*, taking the *in*, very likely, to be a repetition of *in*. But another point is that *Holofernes* is evidently quoting from a dictionary, when he says, "CIELO, the sky, the welkin, the heaven." On turning to Florio we find under *cielo*—"The Heaven, the sky, the firmament, THE WELKIN," which, to say the least, is rather a curious coincidence.

92. Line 9: *a buck of the first head*.—Steevens quotes from Parnassus, or A Scourge for Simony (1606)—a play of which the authorship is unknown—a very interesting passage which explains all the terms relating to deer used in this scene:—"Anoretto. I caused the keeper to sever the rascal deer from the bucks of the first head. Now, sir, a buck is the first year, a fawn; the second year, a pricket; the third year, a sorrell; the fourth year, a soare; the fifth, a buck of the first head; the sixth year, a compleat buck."

93. Line 37: *Dietyyna*.—*Dietyyna* or *Dictinna* is a



name for Diana, which occurs in Ovid's *Metamorphoses*, book II. l. 441.

*U. Ce suo comitata choro Dolipha per altum*

94. Line 53: *CALL the deer*.—Cambridge Ed. read *Call I the deer*; Qy *FI* read *call'd*. Bowe reads, *I have call'd*; Singer, *I will call*. We have ventured to print simply *call*, as being nearest the reading of the old copies and as making good sense. It may be *I have call'd* is the true reading, the *I have* having been dropped out by the printers; or, perhaps, we ought to read *call't* for *call it*, in which case the passage would run, "*call it, the deer*!" Princess killed, a pricket."

95. Line 85: *Master Person*.—*Person* was the old form of *parson*, and occurs constantly, in old English writers, in that sense. In fact, they are virtually the same word—*person* meaning nothing more than *persona ecclesiae*, "the representative of the church." It is worth remarking that the word *parson* is printed *paraon* six times in Chapman's *Monsieur D'Olive* (Works, vol. II pp. 210, 217, 218). *Holofernes* makes a wretched, elephantine joke on the word *parson*, quasi *para-one*, i.e. *pierce one*; the appreciation of which joke is, apparently, confined to himself.

96. Line 89: *O piercing a hoghead!*—Qy. and *FI*, *of persing*. The Cambridge Ed. take *of* to have been part of the name of the speaker, *Holofernes*, printed *Hol of*; but this is rather far-fetched. The reading in the text seems the most probable one. *Holofernes* does not understand the joke for a moment or two, and says, *O piercing a hoghead!* The *O* might very easily have become *of* in the hands of the old printers.

97. Line 97: *Ah, good old Mantuan!*—Not Virgil, but Mantuanus the Carmelite, whose *Elogues*, translated into English, with the Latin on one side, were a school-book in Shakespeare's days.

98. Lines 99, 100:

*Venetia, Venetia,  
Chi non ti vede non ti pretia.*

Here *Holofernes* is showing off his Italian again. The proverb is not given in Bohi's *Polyglot of Foreign Proverbs*. Shakespeare doubtless took it from Florio's *Second Frutes*.

99. Line 105: *What . . . sent, comes?* There is a bit of character-painting in this whole speech of *Holofernes* which seems to have been missed. *Holofernes* is rather hurt in his vanity by *Jaquenetta* giving the letter to the parson to read, instead of to him; and he is on tenter-hooks of curiosity to know what the contents are. While Sir Nathaniel puzzles over the verses, *Holofernes* walks restlessly up and down, airing his scraps of Latin and Italian, keeping his eyes still on the curate; till at last he asks, point blank, "What are the contents?" or rather, as *Horace* says in his "he is going to quote I know not what lines of *Horace*"—when, unable to restrain his curiosity, he peeps over *Nathaniel's* shoulder, and sees that the letter contains verses: his self-conceit is more than ever aggrieved that such matters as "verses" should be submitted to any one but to him, the learned *arbitrator elegantiarum*, &c. The happy way in which the intense

self-conceit of *Holofernes* is portrayed in this scene, and in v. 1, is one of the most marked promises of Shakespeare's future excellence which this early work affords. The peasant must be showing off, or he is miserable.

100. Line 122: *That's SINGETH heaven's praise.*—We have ventured to print *singeth* in preference to *SINGS THE heavens*, as *Dyce* following *Walker* reads. Q. 1 has *singes*, which, doubtless, was the right reading, pronounced, as in *Chaucer*, as a dissyllable.

101. Line 130: *tyred horse*.—Not necessarily *Banks'* horse, but any horse *tyred*, i.e. clothed in its trappings. We prefer *tyred*, which is a distinct word, to *tired*, for *attired*; because the confusion with *tired*, i.e. *weary*, is avoided; although it is possible to *tyre* merely an old abbreviation of *to attire*. In *Lilly's Mother Bomble* (iv. 2) there is a passage of words between *Hackney-man* and some of the servant boys, in the course of which *Hackney-man* asks, "But why didst thou boare him (the horse) through the ears?" to which *Halfpenny* answers, "It was for tiring." A *tyred horse* may be said to initiate his rider in what is called the *manège*, when he steps, with the right or left foot, to a rhythmical pace, directed by the pressure of the right or left foot of the rider.

102. Line 133: *Ay, sir, from one Monsieur Biron*.—*Mason* was quite right in pointing out that *Shakespeare* forgot himself in this passage. *Jaquenetta* says above, the letter "was given me by *Costard*, and sent me from *Don Armado*;" and up to this time she has not, as far as we know, seen *Biron*, who gave the letter (II. 1. 108, 109) to *Costard* with the shilling; *Don Armado* having given him one for *Jaquenetta*, just previously, with a "remuneration" of three farthings. *Costard* has already delivered the latter missive to *Rosaline*, by mistake; having, probably, given the present letter previously to *Jaquenetta*, who, being unable to read, brings it to the Parson to be interpreted. *Costard* may have told her *Biron* was given him a letter to deliver, and so she may have known his name; but the slip on the part of the author is none the less obvious.

103. Line 146: *Trip and go, my sweet*. The burthen of an old song; *Ritson* mentions an ancient musical melody beginning *Trip and go hey!*

#### ACT IV. SCENE 3.

104. Line 3: *I am toiling in a pitch*. Alluding to the dark complexion of *Rosaline*; of which we shall hear a good deal more presently.

105. Line 4: *sit thee down, sorrow!*—Qy. and *FI*, all read *set*, but in the former passage (I. 1. 317) they all read *sit*; and as *Biron* refers especially to those words, which have been spoken by *Costard*, it is better to adhere to *sit*.

106. Line 7: *as mad as Ajax: it kills sheep*.—Alluding to the madness which came upon *Ajax*, after his defeat by *Hesperus* in the contest for the armour of *Achilles*, when he killed the sheep of the Greek army, fancying they

enemies. Shakespeare alludes to this madness in Henry VI. v. 1. 29, 27.

107. Line 20: *I would not care a pin, if the other three were in.*—This is always printed as prose; but I think it was very probably intended for a rhymed couplet, and should be printed as such.

108. Line 23: [*Conceals himself in the branches of a tree.*—The old stage direction in Q. 1 and F. 1 is, *He stands*. Capell added, after line 23, *sets up into a tree*; which direction is retained in Duncombe's Acting Edition. The reason for this somewhat awkward piece of "business" is, apparently, to be found in lines 79, 80, where Biron says:

Like a deniged here sit I in the sky,  
And stretched forth secrets heedfully o'er-eyes.

But it is a question whether the expression "*all I in the sky*" is not entirely figurative.

109. Line 23: *sweet Cupid: thou hast thump'd him with thy bird-bolt, &c.* The bird-bolt was "a short thick arrow with a broad flat end, used to kill birds without piercing." Frequently ascribed to Cupid (Nares). So in Much Ado, Beatrice says of Benedick, "He set up his bills here in Messina and challenged Cupid at the flight; and my uncle's fool, reading the challenge, subscribed for Cupid, and challenged him at the bird-bolt" (l. 1. 42).

110. Line 48: *he comes in like a perjure, wearing papers.*—"Perjure for 'perjurer.'" Dyce says, "this word was formerly common enough (which I mention because here some editors print 'perjured.')." I cannot find any instance of the use of this word *perjure* for "perjurer," or "perjured," except in the passage, from the old play of King John, act II., quoted by Staunton:

Now black-spotted Perjure as he is,  
—Halliwell's Shak. Lib. part II. vol. I. p. 251.

The word *perjure* occurs neither in Nares' Glossary, nor in Halliwell's Dictionary of Archæic Words. Perjurers were obliged to wear papers on their breasts describing their offence. (See passages quoted in Steevens' Note Var. Ed. vol. iv. p. 396.)

111. Lines 53, 54:

*Thou makest the triumphing, the CORNER-CAP of society,  
The shape of Love's Tyburn that hangs up simplicity.*

*Corner-cap* has been explained as "chief ornament." It really means the *beretta*, or *three-cornered cap* of a Roman Catholic priest, as is proved by the following passage in New Custom, 1573 (Dodsley, vol. III. p. 11):

A pestilent knave, he will have priests no *corner-cap* to wear;  
and by another in Middleton's Family of Love, iv. 1 (Works, vol. II. p. 164). The *three corners* of the *beretta* were arranged something like the triangular part of the *salvo*, which explains the allusion in the latter of the two lines quoted above.

112. Line 50: *Disfigure not his SHAPE.*—Q. and F. read *shop*. Theobald's conjecture *shop* is followed by Cambridge, Globe, and other modern editions. See Cotgrave: a *shop*—"haut de chausse;" which, sub: *de chausse* explains as "a breech or breech, in which sense it is

most commonly plural in contradistinction to *bas de chausse*, hose or stockings." I agree with Staunton in preferring *shape*; we find *shape* often written for *shop*.

is a manuscript correction in Lord Ellesmere's copy of the First Folio. *Shops* generally mean loose wide breeches. It is true *shop* is used in the singular, in Romeo and Juliet (II. 4. 47), "your French *shop*." *Shop* is "a smock frock, any kind of outer garment made of linen." Strutt vol. II. p. 211 quotes, from a manuscript, "a *shoppe* is a smock or smocke for ladies and gentlemen, not open before." In objection to the reading *shop* is that, neither in the singular nor plural, can *shop* mean *hose*; and, taking the *guards*, or ornaments, from Cupid's hose could not disfigure his breeches. The *guards*, or embroidery, put upon hose are generally for the purpose of improving the shape of the leg; therefore I think the reading *shape* on the whole preferable. It may be noted that *shape* is often used, in the sense of a costume or dress, by the old dramatists.

113. Line 74: *This is the liver-vein.*—The liver was held in Shakespeare's time to be the special seat of love; there is no doubt of this fact, although we should hardly expect that organ to be selected as the seat of amatory passion. Here are two of the passages from our old dramatists which illustrate this belief. From Lilly:

I brook not this idle humour of love, it tickleth  
from whence the love-mongers in former age seemed to  
could proceed.—Endimion, I. 3. (vol. I. p. 12).  
A woman (speaking of a woman who will not re-  
spond to his courtship):

Monsieur.—Sh's as liver as hard as a basket.

—Bussy D'Ambois, III. 1 (Works, vol. II. p. 51).

114. Line 78: *All hid, all hid.*—Taken from the cry of children when playing "Hide and Seek."

115. Line 86: *By earth, she is not corporal.*—This is the reading of Q. and F. Most modern editors adopt Theobald's conjecture "*she is but corporal*," taking *corporal* to mean *corporeal*, and to be a contradiction of the epithet *divine*. But before (III. 1. 189) Biron calls himself "*a corporal* of his (love's) field:" again in this scene (line 200) he says, addressing his three fellow-academics,

Have at you, then, affection's *men-at-arms*.

It seems probable enough that he might have applied the term *corporal* to Dumain, perhaps intending some play on the word at the same time.

116. Line 87: *Her amber hair for foul hath amber* (COTED.—Dyce, Staunton, and the Cambridge Ed. all read here *quoted*, which reading Douce supports in his Illustrations (page 142), although he prints the word *coted*. The verb *quote* occurs nine times in Shakespeare, five times in the present tense, twice in the past tense, and twice in the past participle. In all these passages, with the exception of the two which occur in this play, the verb is spelt *quote*. In II. 1. 246, 247,

His face's own margin bid *quote* such amazes

That all eyes saw his eyes enchanted with gaze.

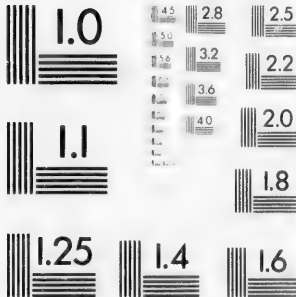
it is spelt in F. 1, Q. 1, *coate*. In the other passage, v. 2. 796, "we did not *quote* them so," it is spelt *cote*. Q. 1; *coat* F. 1. Putting aside the question whether, in





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these two passages, the verb intended is *quote*, or *cote*, there can be little doubt that, in the passage before us, *cote* is the right reading. In Nares' Glossary the verb to *cote* is rightly explained as derived from *costoyer*, old French, and being the same as *coast*. In the well-known passage in Hamlet—the only other instance of the occurrence of this word in Shakespeare—"we *coted* them on the way, and hither are they coming," Hamlet, ii. 2. 330, the sense is clearly "we passed them on the way."

117. Line 80: *Stoops, I say*.—The old reading is *stoop*. Dyce gives *stoops* from the conjecture of Swynfen Jervis.

118. Line 106: *gan passage find*.—Can is the reading of Qq. and Ff. The *Passionate Pilgrim* (1599) and England's *Helicon* (1600) both read *gan*.

119. Line 108: *Wish'd*.—So F. 2, F. 3, F. 4, and *Passionate Pilgrim*. Qq. and Ff. 1 read *wish*.

120. Line 110: *Ah!*—Johnson's conjecture. *Air* is the reading of the old copies.

121. Line 117: *Thou for whom GREAT Jove would swear*.—I had inserted the word *great* before I saw Collier's emendation to the same effect. All the old copies read *Thou for whom Jove would swear*:

a line which will not scan, unless *Jove* be pronounced as a dissyllable *I-ore*.

122. Line 142: *One, her hair's gold; crystal the other's eyes*.—All the old copies read, *hair's WERE gold*. F. 2, F. 3, F. 4, omit the *one* (which F. 1 prints on), and so make the line scan. The Cambridge Edd. read *One, her hairs were gold*, which makes a dreadfully inharmonious line; Dyce adopts Walker's conjecture, *ONE's hairs were gold*. We prefer omitting the *were*, which was, perhaps, inserted originally by mistake.

123. Line 146: *A faith infringed*.—So F. 2, F. 3, F. 4: in spite of the fact mentioned by Cambridge Edd. that in Q 1 this line stands at the top of a page, and *Fayth* is the catchword on the preceding page, we believe a *faith* to be the right reading.

124. Line 160: *To see a king transformed to a GNAT!*—"Alluding to the singing of that insect suggested by the poetry the king had been detected in."—*Heath*. Theobald conjectured *knot*; Johnson *so*; and Becket *quat*, which Staunton supports, quoting Iago's speech (*Othello*, v. 1. 11): "I have rubb'd this young *quat* almost to the sense." The First Quarto in that passage reads *quat*. *Quat* meant originally a *pimple*, and then was used for a *simpleton* or an *insignificant fellow*. Certainly *quat* is a very plausible suggestion; but the following passage from Pericles affords a strong indirect testimony to the correctness of the old reading:

*Simonides.* O, attend my daughter:  
Princes in this, should live like gods above  
Who freely give to every one that comes  
To honour them:  
And princes not doing so are like to *gnats*,  
Which make a sound, but kill'd are wonder'd at.  
—Pericles, ii. 3. 58-61

125. Line 180: *With men, like men—of strange inconsistency*.—Qq. and Ff. 1 read

*With men—like men of inconsistency.*

The three later Folios insert *strange*, which makes the

line scan; but they print the latter part of the sentence, *like men of strange inconsistency*, without any stop. Various have been the conjectures put forward, *moon-like men*; *vane-like men*; *men, like you*; the latter being adopted by the Cambridge Edd. Certainly it is plausible enough, but, on the principle we have adopted, we prefer the correction of the Second Folio.

126. Line 182: *Or groan for JOAN?*—Many editors read *love* instead of *Joan*, on the authority of a copy of Q. 1 in possession of the Duke of Devonshire. The Cambridge Edd. give three other variations, found in the same copy, which certainly do not impress one with any exalted idea of its superior accuracy: *pader* for *paper*, and *croporall* for *corporal*, are not very happy emendations. For *Joan*, see last line of act iii.:

Some men must love my lady and some *Joan*.

127. Line 185: *a gait, a state, &c.*—Steevens says, "*State*, I believe, in the present instance, is opposed to *gait* (i.e. the motion), and signifies the act of standing." So in *Antony and Cleopatra*, iii. 3. 22:

Her motion and her station are as one.

128. Line 207: *you three fools lack'd me fool to make up the mess*.—A *mess* originally meant a party of four. See Nares, *sub voce*. "As at great dinners or feasts the company was usually arranged into fours, which were called *messes*, and were served together, the word came to mean a set of four, in a general way." So in Peele's *Edward 1.* (Works, p. 303), "I'll be Robin Hood, . . . thou shalt be little John, and here is Friar David as fit as a die for Friar Tuck. Now, my sweet Nell, if you will make up the *mess* . . . for Maid Marian."

129. Line 212: *Hence, SIRS; away!*—As addressed to Costard and Jaquenetta, the word *sirs* seems rather out of place; but although *sir* was, originally, only a term of respect (derived from Latin *senior*); it is used in Shakespeare frequently, in the plural number, as a term of address to those of lower rank than the speaker. In *Grim the Collier of Croydon*, *sir* is used addressed to a woman (*Joan*):

*Clack*. . . now, *sir*, if you make too much haste to fall foul, &c.  
—Dodsley, vol. viii. p. 414.

130. Line 221: *Did they! Who sees, &c.*—Qq. and Ff. read *Did they*, QUOTH YOU? but the latter words are better omitted as unnecessary, and as spoiling the metre.

131. Line 233: *O, but for my love, &c.*—For a similar example of an accent on the possessive pronoun, as on *my* in this line, see Chapman in *Bussy d'Ambois*, v. 1:

See how she merits this, still sitting by

And mourning *his* fall more than her own fault.

—Works, vol. ii. p. 94

132. Line 247: *black as ebony*.—The ridiculous theory that all *black* or dark-complexioned women were ugly, and all fair or light-complexioned women were beautiful, was one of those monstrous tributes to Queen Elizabeth's vanity, offered up daily by her obsequious subjects.

Then will I swear beauty herself is *black*

And all they foul that thy complexion lack.

—Sonn. cxxxii. 13, 14

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survival of an old sentiment; compare Song of Solomon, i. 5, "I am black but comely."

133. Line 255: *school of night*.—So Qq. and Ff. This is certainly not a very intelligible expression; but anything is better than Warburton's conjecture, "the school of night." *Shit* is the plausible conjecture of the Cambridge Edd. *Stole* is Theobald's conjecture, adopted by Staunton. Whether *school* is here used in a technical sense, and *black* is said to be "the school of night," as if it were the master from whom night learned her darkness, it would be hazardous to decide.

134. Lines 259, 260:

*It mourns that painting and usurping hair  
Should ravish doters with a false aspect.*

One of the many complaints, to be found in contemporary writers, of the practice of painting or dyeing the hair, and of wearing false hair, so prevalent during Elizabeth's reign. Compare Sonnet lxxviii. 3-7:

Before these bastard signs of fair were born,  
Or durst inhabit on a living brow;  
Before the golden tresses of the dead,  
The right of sepulchres, were shorn away,  
To live a second life on second head.

135. Line 268: *And Ethiopes of their sweet complexion*.—The word *crack* (or *crake*) in the sense of "to boast" was formerly common. In Ralph Roister Doister (1550) we find:

All the day long he is facing and *craking*  
Of his great acts in fighting and fray-making.  
—Doddsley, vol. iii. p. 58.

In the North of England and Scotland, the word is used as a substantive, meaning a gossip, a friendly chat. It is also used in Cumberland and Westmoreland of the wind, when it gets very violent, and is pent up in the hollows of the mountains—"Ay, the wind's on the *crack*."

136. Line 284: *Then leave this chat*.—For a similar use of *chat* compare the following passage in Greene's Comical History of Alphonsus, King of Aragon (Works, p. 235):

Whate'er you see, be not aghast thereat,  
And bear in mind what Amurack doth *chat*.

137. Line 298: *some quillets*.—*Quillet* is the peculiar word applied to law-chicane. The origin is said by Warburton to be from the French pleadings, because in them "every several allegation in the plaintiff's charge and every distinct plea in the defendant's answer began with the words *qu'il est*," hence *quillet*; compare Timon of Athens, iv. 3. 155:

crack the lawyer's voice,  
That he may never more false title plead,  
Nor sound his *quillies* shrilly.

138. Lines 300-304.—In Qq. and Ff. the following six lines are found here, being part, evidently, of the original draught of the speech, and quite unnecessary; we have followed Dyce and others in omitting them:

For when would you, my lord, or you, or you,  
Have found the ground of study's excellence  
Without the beauty of a woman's face?  
From women's eyes this doctrine I derive:  
They are the ground, the books, the academes  
From whence doth spring the true Promethean fire.

These lines are simply the unexpanded form of lines 320-

323 and 350-353 respectively, the latter being almost word for word a repetition of the three latter lines given above. But in omitting lines 300-315 it seems to us Dyce, following Capell, goes too far, and we have therefore retained them.

139. Lines 344, 345:

*And when Love speaks, the voice of all the gods  
Make heaven drowsy with the harmony.*

Numberless have been the efforts to make sense of this passage. The question is whether the *harmony* is the voice of *Lore*, or the voice of *all the gods*. The most successful attempt to make plain sense of it is Farmer's suggestion that *of* and *make* are transposed, and we ought to read

And when Love speaks, the voice *makes* all the gods  
Of heaven drowsy with the harmony.

But perhaps Biron means to say that, when Love speaks, the harmonious concert of praise from the gods, addicted as they were to the gentle passion, "makes heaven drowsy with the harmony." The use of the plural verb with a singular nominative followed by a plural genitive is common in Shakespeare.

140. Lines 350-353.—The passage alluded to in the Introduction, which Dr. Grosart thinks Robert Southwell (in St. Peter's Complaint) founded on these lines is as follows:

O sacred eyes! the springs of living light,  
The earthly heavens where angels joy to dwell,

Sweet volumes, stord with learning fit for saints,  
Whose blissfull quires imparadize their minds;  
Wherein eternal studie never fains  
Still finding all, yet seeking all it finds:  
How endlesse is your labyrinth of blisse,  
Where to be lost the sweetest finding is!

—Ingleby's Centurie of Prayse, p. 14

141. Lines 368, 369:

*but be first advis'd  
In conflict that you get the sun of them*

A reference to the necessity of placing the archers, in battle, whenever possible, with the sun at their back. It was mainly owing to the English having secured this advantage, that they won the battle—Agincourt.

# ACT V. SCENE 1.

142. Line 2: *your reasons*.—Johnson notes that *reason* here signifies *discourse*; so Ital. *ragione*, *ragionare*; the latter word particularly, being more commonly used in the sense of "to discourse," "to talk."

143. Line 5: *affection*.—i.e. *affectionation*.—Compare Hamlet, ii. 2. 404: "No matter that might indite the author of *affection*;" and in Twelfth Night, ii. 3. 160, Malvollo is called "an *affection'd* ass." So in this play, v. 2. 407, "spruce *affection*," where Qq. and Ff. have *affection*.

144. Line 15: *thrasonical*.—This word is derived from Thraso, a braggart soldier, in Terence's Eunuch. The only other passage in Shakespeare where we find it is in As You Like It, v. 2. 34, when Rosalind says, "And Cesar's *thrasonical* brag of—I came, saw, and overcame."

145. Line 15: *picked* means *nicely-dressed*, and is derived

from the habit of birds who *pick out*, or *prune* their broken feathers. Nashe in his Apologie of Pierce Penilesse (1593), writes of a "*picked* effeminate Carpet Knight."

146. Line 21: *point-de-vie*.—Skeat has the following explanation of this word: "*Point-de-vie*, L. L. L. v. 1. 21, a shortened form of the older phrase, at *point device*=with great nicety or exactitude; as, 'With limmes (limbs) wrought at *point device*,' Rom. of the Rose, l. 830; a translation of O. F. à *point devis*, according to a point [of exactitude]; that is, devised or imagined, i.e. in the best way imaginable." The expression does not occur in Cotgrave or Florio, in any form, French or English.

147. Lines 23-27.—It is curious to compare these affectations of nicety in pronunciation, mentioned by Holofernes, with those existing in the time of our fathers and grandfathers. *Obliege* for *oblige*, *gould* for *gold*, *cucumber* for *cucumber* were among the peculiarities of precisians fifty years ago. In A Mad Couple Well Match'd, by Brome, occurs the following passage: "and his Methodicall, Grave, and Orthographicall speaking friend . . . that calls People *Pe-o-ple*," l. 1 (Works, vol. i. p. 5). This was published in 1633.

148. Line 28: *it insinuateth me of insanie*.—Dyce reads "It insinuateth one of insanire—to wax frantic." The alteration of *insanie* to *insanire*, of course, involves an alteration of *to make*, because *insanire*, both in Latin and Italian, is to be not to make mad. On referring to the old copies, Qq. Ff. both print *infamie*, but not in italics; which seems to me to prove that it is not meant for a Latin or French word, because in these old copies Latin and foreign words or sentences are invariably printed in italics. Steevens produces a passage from an old work—The Fall and evil Successe of Rebellion from Time to Time, &c.—written by Wilfride Holme (no date), in which *insanie* occurs:

In the days of sixth Henry, Jack Cade made a brag,  
With a multitude of people, but in the consequence  
After a little *insanie* they fled tag and rag,  
For Aisantie: Iden he did his diligence.

It is quite in keeping with the affected rubbish which Holofernes speaks, that he should use such a phrase as *it insinuateth me of insanie* for *it makes me mad*.

149. Line 31: *Priscian a little scratch'd*.—Alluding to the common phrase, "To break *Priscian's* head," a medieval expression signifying, "To be guilty of a violation of the rules of grammar."

150. Line 41: *almshouse*.—It was the custom first of the religious houses, and then of rich families, to put the broken meat and bread into a basket for the benefit of the poor beggars who came to the door, at a certain time every day, to profit by this bounty. In Day's Ile of Gulls (1606) we find the following passage:

*Tisletter*. And the Presence were not exceeding empty-stomackt it would never digest such *almshouse*-scraps.—l. 1.

(Works, p. 11 [of play].)

151. Line 44: *honorificabilitudinitatibus*.—Hunter says in a note on this word, "The mind of Shakespeare, when he was engaged on this play, was full of recollections of schools and school-keeping. He talks of a text B, and to this is to be referred the *honorificabilitudinitatibus*

of Costard, a mere arbitrary and unmeaning combination of syllables and devised to serve as an exercise in penmanship." To this may be added, that it occurs in Marston's Dutch Courtezan, "His discourse is like the long word *Honorificabilitudinitatibus*, a great deal of sound and no sense" v. 1 (Works, vol. ii. p. 182). I once had an old (MS.) common-place book, about the date of 1740-50, on one page of which was recorded the fact that "the longest word in the English language() is '*Honorificabilitudinitatibus*.'" It is given in Bailey's Dictionary.

152. Line 45: *flap-dragon*.—Any burning substance made to float in a bowl or glass of liquor, and swallowed whole and flaming by the person drinking. Candles' ends were sometimes used, when the courage of the drinker was to be specially tested. Raisins in hot brandy were the commonest *flap-dragons*. It would appear, from the following passage in Marston's Dutch Courtezan, that to swallow *flap-dragons* was one of the feats performed by lovers in honour of their mistresses, "—been drunke to your health, *swallowed flap-dragons*, eate glasses, . . . stabd armes, and don all the offices of protested gallantry for your sake," iv. 1 (Works, vol. ii. p. 163).

153. Line 62: *renew*.—Douce's learned note on this word in his Illustrations of Shakespeare, pages 143-145, settles the question as to the meaning of *renew*, or *venie*, or *renew*. In most cases it undoubtedly means "a single hit," and here I think, in spite of Steevens' positiveness, it means no more.

154. Line 65, &c.—Those who care to see how much, or how little, Shakespeare owes to Lilly in this play, can compare this slight passage of arms between Moth and Holofernes with the ponderous bantering of Sir Tophas by the pages in Endimion, l. 3 (Works, vol. i. p. 13). Sir Tophas is both pedant and braggart; but 'e has not the amusing self-conceit of Holofernes, nor the elaborate courtesy of Armado.

155. Line 72: *circum circa*.—This is another of Theobald's ingenious emendations. Qq. and Ff. have *innuma cita*, which is nonsense.

156. Line 85: *preambulate*.—Qq. and Ff. read *preambulate* (in italics); it may possibly have been mistaken for a stage direction in Latin, meaning, *he walks in front* (of Holofernes). The reading of the text, however, is supported by the following passage in Chapman's comedy. An Humorous dayes mirth: *Besha*, who is an affected fop, says:

Mistris will it please you to *preambulate*!

—Works, vol. I. p. 57.

157. Line 87: *house*.—Steevens says, "I suppose is the *free-school*." The word is not found in any other passage. Most probably it means simply the common or grammar school. It may be only an affected expression for a school where the young "*charges*" were. Compare Troilus and Cressida, v. 2. 6:

How now, my *charge*,

and Pericles, iii. 1. 27.

158. Line 103: *remember thy courtesy; I beseech thee, apparel thy head*.—The scene between Hamlet and Osric will occur to everybody in connection with this passage.

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curs in Mars-  
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ideal of sound  
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(1) is 'Honori-  
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e brandy were  
near, from the  
tezan, that to  
performed by  
en drunke to  
glasses, . . .  
tested gallan-  
(163).

note on this  
pages 143-145.  
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how much, or  
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Sir Tophas by  
i. p. 13). Sir  
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ays, "I suppose  
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the common or  
cted expression  
ere. Compare

I beseech thee,  
amlet and Orla  
ch this passage.

Hamlet says, after he has already told Orla to "put his  
anet to its right use," "I beseech you remember"—when  
Orla interrupts him. Probably Hamlet was going to have  
used this very phrase—*remember your courtesy*. See  
Hamlet, v. 2. 103.

159. Line 110: *dally with my EXCREMENT, with my musta-  
hin*.—Shakespeare applies this word, which means, liter-  
ally, an outgrowth, in three other passages to *hair*:

Why . . . I have such a niggard of hair, being as it is so plentiful an  
ent!—Com. of Err. II. 2. 7.

Again in Merch. of Venice, III. 2. 87; and Winter's Tale,  
iv. 4. 731.

166. Line 133: *myself—and this gallant gentleman*.  
Some word or words seem to have dropped out of the  
text. As we have printed it, Holofernes stops short, as if  
he had not made up his mind what part he was going  
to take; below, he says he himself will play three of the  
worthies. Capell, followed by Dyce, reads *myself or*, a  
very simple way of getting out of the difficulty. In the  
nagant Holofernes plays Judas Maccabeus himself; and  
Nathaniel, who is now cast for Joshua, plays Alexander;  
while Armado plays Hector. The Nine Worthies were:  
three Gentiles, Hector, Alexander the Great, Julius  
Cesar; three Jews, Joshua, David, Judas Maccabeus;  
three Christians, King Arthur, Charlemagne, Godfrey of  
Bouillon. Hercules was not included among them.

161. Line 135: *pass as Pompey*.—Qq. and Ff. read *pass  
Pompey*. Capell inserted *for*; the reading in the text is  
the Cambridge Edd. conjecture. The word *as* is more  
likely to have escaped the printers' notice than *for*.  
Steevens suggests that *PASS Pompey the Great* means  
WALK *as his representative*.

162. Line 154: *fadge*.—This word is used in only one  
other passage of Shakespeare, in Twelfth Night, II. 2. 34,  
"how will this *fadge*!" Wycherley uses the word in the  
same sense in the Country Wife, "How *fadges* the new  
design?"

163. Line 159: *VIA, Goodman Dull!*—Steevens says *via*  
means *courage*! *come on!*, but it does not; it has various  
meanings, according to the word to which it is joined.  
Here it is used as *Di via*—*say on, speak out*. (See Florio,  
vocabulary.)

164. Line 161: *dance the hey*.—Q. 1 and F. 1 both spell  
the dance *hey*, so does Sir J. Davies in his Orchestra:

He taught them rounds, and winding *heys* to tread.

It may have been abbreviated from the *Hay-degges* or *hey-  
de-gges* or *hey-day-guise*, a dance, the orthography of  
which is involved in mystery. If it was French in origin,  
it soon became nationalized, at least in Ireland, for allu-  
sions are found in the old dramatists to the *Irish hay*;  
e.g. in Day's Law Tricks, iv. 2: "a found him in his  
study and a company of botinos'd devils dancing the  
*Irish hay* about him" (Works, p. 63 (of play)).

# ACT V. SCENE 2.

165. Line 12: *a shrewd unhappy gallowes*.—It would  
seem that *gallowes* here is used somewhat as we use *gal-  
low*. Cotgrave gives under *pendard* and *garment*,  
"a cloth for whom the *gallowes* grones." Shakespeare uses

VOL. I.

## NOTES TO LOVE'S LABOUR'S LOST.

*gallowes* in a peculiar sense in the Tempest, I. 1. 32, "he  
hath no dr yning mark upon him, his complexion is  
perfect *gallowes*."

166. Line 22: *in snuff*. Staunton says, in his note on  
this passage, "To take anything *in snuff*, was to take it in  
*dudgeon*, to be in ill temper. Hence the equivocation, which  
was sometimes in allusion to *snuff* for the nose, and  
sometimes to the *snuff* of a candle." See Mids.-Night's  
Dream, v. 1. 254:

He dares not come there, for the candle; for you see, it is already  
*in snuff*.

167. Line 42: *Fair as a TEXT B in a copy-book*.—See  
Hunter's remark quoted above (note 151, v. 1. 44). The  
beautifully executed capital letters, with elaborate flour-  
ishes, were once the glory of writing-masters. Now that  
glory is departed.

168. Line 43: *'Ware pensils, ho!*—Q. 1 reads *pensalls*, F. 1  
*pensals*, and Q. 2, F. 2, F. 3, F. 4 *pensils*. Qq. and Ff. all  
read *How!* Most modern editions, following Rowe, read  
*pensils*. Mason explains Rosaline to mean, "Beware of  
*penicils*, that is, of drawing likenesses." But I believe the  
word *pensils* or *pensals* was not intended for our modern  
*penicils*; but rather for *pensell*, *pensil*, or *pencil*, from Fr.  
*pennonceil*, diminutive of *pennon*, "a little flag or pennon  
fastened to the end of a lance." "Ware *pensils, ho!* would  
mean, "Be on your guard! she means fighting." There  
may be a pun intended on the two words *pencil*=*pen* and  
*pensil*. Dyce gives several instances of the misprint *how*  
for *ho* in Shakespeare. By *red dominical* and *golden*  
letter Rosaline means to refer to the "fashionable" colour  
of Katharine's hair.

169. Line 61: *he were but in by th' week!*—So in Web-  
ster's Vittoria Corrombona, "What are you *in by the*  
*week*?" so, I will try now whether thy wit be close prison-  
er," III. 2 (Works, vol. II. p. 50). It refers probably to the  
hiring of servants, &c., by the week.

170. Line 65: *all to my behests*.—So F. 2, F. 3, F. 4. Qq.  
and F. 1 read "wholly to my *device*," another instance of  
the folly of editors dogmatically condemning the emenda-  
tions of F. 2 as of no value. Walker and Dyce, it is diffi-  
cult to understand for what reason, print *wholly* to my  
*hests*, a sort of compromise between the two readings.

171. Lines 67, 68:

*So portent-like would I o'ersway his state,  
That he should be my fool, and I his fate.*

Q. 1 reads *pertaunt*-like, Ff. and Q. 2 *pertaunt*-like.  
*Portent*-like is Hamner's emendation; Singer reads  
*potent*-like, and Mr. Collier's venerable friend *potently*.  
It is quite possible that all these are conjectures beside  
the mark, and that either *pertaunt*-like, or *pertaunt*-*lye*,  
may have been the word intended. "So, *by taunts*, as it  
were, could I o'ersway his state." Gifford, in a note on  
Ben Jonson's Masque of Christmas, apropos of the game  
"Post and Pair," gives an extract from a scarce volume  
of poetry by John Davies, called Wittes Pilgrimage.

MORTALL LIFE COMPARED TO POST AND PAIR.

Some, having lost the double Pair and Post,  
Make their advantage on the *Pair* they have:

Whereby the Winner's winnings all are lost,  
Although at best the other's but a knave.

PUR *Crit* deceives the expectation  
Of him, perhaps, that took the stakes away;  
Then to PUR *Tant* hee's in subjection  
For Winners on the Losers oft do play.

— Ben Jonson's Works, vol. vii. p. 278.

The expression is very remarkable, and it is just possible that the reading of the old copies is right after all. The meaning of the word *pur*, though mentioned in several places in connection with this game, is a mystery.

172. Line 74: *to wantonness*. This is another of the emendations from F. 2. Qq. and F. 1 read *to wantons be*, which is nonsense.

173. Line 100: *flee'd*.—To *flee* is explained as "to laugh, to grin, to sneer." Palsgrave explains it, "I *fleece*. I make an yvell countenance with the mouth by uncovering of the tethe." There is no doubt it was generally used in a worse sense than in this passage, where it means nothing more than *laughed* or *grinned*.

174. Line 117: *this spleen ridiculous*.—The spleen was supposed to be the seat of laughter. See Lilly's *Endimion*, li. 2, "Is not Love a lurcher, that takes men's stomachs away that they cannot eat, their *spleene* that they cannot laugh?" (Works, vol. i. p. 22).

175. Line 118: *To check their folly, passion's solemn tears*.—This is as Theobald "stopped" the sentence, and he has been pretty generally followed. Qq. and F. 1 have no stop, while F. 2 reads *folly passions, solemn tears*, Staunton proposed *folly's passion*. It is quite possible that *folly passion* might be equivalent to "paroxysm of folly;" the meaning, however, is clear enough,—they laughed till they cried.

176. Line 122: *Their purpose is to PARLE*.—This verb is here used in the simple sense of "to talk," not in the special sense of "to parley" with an enemy. So in *Two Gentlemen of Verona*, i. 2. 5:

*Julia*. Of all the fair resort of gentlemen  
That every day with *parle* encounter me.

Where the substantive *PARLE* is used for conversation.

177. Line 155: *So shall we stay, mocking, intended game*.—This line is usually printed

So shall we stay, *mocking intended game*;

but is not the sense, "So shall we stop, by our mocking, their intended game or sport?" The next line seems to indicate that this is the right way of "stopping" the passage, for it furnishes a complete contrast:

And they, well mock'd, depart away with shame.

178. Line 159: *Beauties no richer than rich taffeta*.—This line, given to Biron by Qq. and F. 1, was rightly assigned to Boyet by Theobald. Line 165, "True, out indeed," is given to Biron by F. 2, F. 3, F. 4; but to Boyet by Qq. and F. 1. Again, lines 170, 171 are given by the same last three folios to Biron; by Qq. and F. 1 to Boyet. It seems clear that it is inconsistent with the part Biron is playing, for him to ridicule the speech of Moth,—which probably he had himself composed—at the same time that he endeavours, so honestly, to correct his mistakes.

179. Line 206: *but vouchsafe*.—Q. 1, do *but vouchsafe*: Q. 2 and F. 1 *vouchsafe but*. We prefer the reading of Q. 1, omitting the *do*; the accent being always on the second syllable in following lines; while if we read *vouchsafe but*, it necessitates the accent being on the first syllable.

180. Line 233: *wort*.—This word has no connection with *wort*, i.e. any kind of herb; it means "new beer."

181. Line 237: *griev'd*.—F. 1 reads *griev'd*, Q. 1 *griev'd*; one of the instances of the superior correctness of F. 1 in some points. The Cambridge Edd. take no notice of the difference between the two copies, though *griev'd* quite spoils the metre.

182. Line 247: *Veal, quoth the Dutchman*.—The same joke occurs in the *Wistons* of Dr. Dooly, li. 2.

*Doctor*. Hams, my very special friend; fat and trot me be right glad for new you *zebe*.

*Hans*. What, do you make a Calfe of me, M. Doctor?

— Bullen's Old Plays, vol. iii. p. 110.

183. Line 261: *Fleeter than arrows, wind, thought, swifter things*.—In Qq. and F. 1 *bullets* is inserted between *arrows* and *wind*, thereby spoiling the metre of the line. Capell first proposed to omit it, in which course he was followed by other editors.

184. Line 268: *Well-liking*.—Compare Job xxxix. 4: "Their young ones are in good *liking*." Cotgrave gives, under *liking*: "good-liking, emboupoint, potel-c," which latter he translates "*fatness or plumpiness of flesh*." Florio gives "*good-liking, buon gradimento*." *Liking* = condition of body, is used by Shakespeare in *Merry Wives*, li. 1. 57:

*Mrs. Ford*. . . I shall think the worse of fat men as long as I have an eye to make difference of men's *liking*.

185. Line 269: *kingly-poor*.—For *kingly-poor* Staunton reads *poor-liking*, with great ingenuity—a most probable emendation, if emendation be needed. Grant White says that the Princess refers to the King's speech, "Farewell, mad wenches; you have simple wits" (v. 2. 204). *Kingly* might be used as an intensive, to signify, in this instance, *very poor*, but I can find no instance of the word ever being used by Shakespeare in such a manner. In Qq. and F. 1 it is written *Kingly poor* in two words; the capital *K* would seem to settle the question.

186. Line 281: *statute-caps*.—These were flat caps of wool, worn by the citizens of London on Sabbath-days and holidays, according to a protective statute issued by Queen Elizabeth to encourage the trade of the cappers in *The Family of Love*, by Middleton, v. 3, we find, "Why, 'tis a law enacted, by the common council of *statute-caps*" (Works, vol. ii. p. 192).

187. Line 296: *their DAMASK's sweet commixture shown*.—*Damask* is applied by Shakespeare to the cheek, in three passages besides this: in *Twelfth Night*, li. 4. 115; in *Coriolanus*, li. 1. 232; and in the following passage in *As You Like It*, li. 5. 120-123, where Phoebe is describing Rosalind as a boy:

There was a pretty redness in his lip,  
A little ripier and more lusty red  
Than that *me'd* in his cheek; 'twas just the difference  
Betwixt the constant red and mingled *damask*.

Here we have almost the same expression as in the text.

ent couchsafe:  
reading of Q. 1,  
on the second  
couchsafe but,  
syllable.  
unction with  
beer."

et, Q. 1 griev-  
correctness of  
take no notice  
though *prince's*

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II, li. 2.

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, vol. III, p. 110.

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xxix. 4: "Their

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ves, li. 1. 57:

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n as in the text.

188. Line 297: *Are angels calling clouds, &c.*—To call is the same as French *caler* or *avaler* (L. *ad*, to, *vallis*, a vale), as Cotgrave spells it, one meaning of which he gives as "to let fall down," evidently the sense of *vail* li. 1. 180 in Fairfax: "The virgin gan her beavours *vail*" (Gifford's B. alouge, book xlii. st. 48).

189. Line 315: *This fellow pecks up wit as pigeons pease.*—Ff. and Q. 2 read *pickers*; Q. 1 *pecks*, which is the more characteristic word. Shakespeare has taken these lines almost word for word from an old proverb:

Children pick up words as pigeons pease  
An I utter them again as God shall please.

190. Line 324: *kiss'd away his hand.*—So Ff. and Q. 2. The reading of Q. 1 is *kissed his hand away*.

191. Line 332: *what's*.—The Saxon genitive case, pronounced as a dissyllable. To print it *what's* is an error. Compare Greene's Radagon in Dinnam:

Legs as white as *what's* bone  
So white and chaste were never none.

—Works, p. 302.

192. Line 338: *mad man*.—Most modern editions have  
Till this man shoud' thee? and what art thou now?  
reading *man*, instead of *mad man*, for the sake of the metre. In the old copies the line stands:

Till this madman shoud' thee? and what art thou now?

In Q. 1 we have it printed as two words, *mad man*. Possibly the original word may have been *maid-man*, i.e. "a man half a maid or woman," alluding to Boyet's fawning manners as described above. The *and* should be omitted, as it is not wanted, and may have slipped up from the line below quite as easily, if not more so, than the *Mad-* of *Madam*.

193. Line 346: *Nor God, nor I, delights in perjur'd men*—Rowe altered *delights*, the reading of Qq. and Ff., to *delight*. *God* being the "worthier" person, the reading might be defended, even on grounds of grammar. If we read, *Nor God delights, nor I*, we should get rid of the awkwardness altogether.

194. Line 361: *A mess of Russians*.—See note 128 (iv. 3. 207).

195. Line 419: *Write, "Lord have mercy on us."*—This was the inscription put upon the doors of the houses infected with the plague. Malone quotes from Sir Thomas Overbury's Characters, 1632: "*Lord have mercy on us* may well stand, for debt is a most dangerous city pestilence." At line 423 Biron says he sees the "*Lord's tokens*" on the lady, a metaphor also taken from the plague, the *tokens* of which "are the first spot, or discoloration, by which the infection is known to be received."

196. Line 440: *Forck not to forewear*.—In Like Will to Like (1568) we find an instance of this use of *to fore* to *cure*.

Nes. Then who shall hold my stirrup, while I go to horse?

L. Fush, for that do thou *not foret*

Leap up I say, leap up quickly.

—Dudley, vol. iii. p. 356.

197. Line 465: *That smiles his cheek in years*.—Q. 1 reads *years*, on the ground of which Malone supports Theobald's conjecture, *jeers*. But Malone is wrong in saying

that the old copies read *yeeres*, for F. 1 has *yeeres* distinctly. The expression in the text is explained, as *les* his cheek *into years*, i.e. wrinkles. Compare Twelfth Night, iii. 2. 84, "he doth *smile* his cheek into more lines than is in the new map with the augmentation of the Indies."

198. Line 474: *by th' squier* (or *squire*).—So in Winter's Tale, iv. 4. 348, "Not the worst of the three but jumps twelve foot and a half by the *squire*." In the latter passage it is spelt *squire*; in this passage both Q. 1 and F. 1 have *squier*. The expression in the text is equivalent to our common saying, "he has got the length of her foot."

199. Line 488: *For every one pursuents three*.—Shakespeare certainly seems to have got into some confusion with this pageant of the Nine Worthies. First he introduces Hercules and Pompey, who had no business among the worthies at all; then he makes out eleven worthies, for three of the players were to represent three worthies each, besides Costard and Moth, who were content with one character each. Perhaps the confusion is intentional, and in ridicule the clumsy and ignorant way in which those pageants were got up among the village celebrities of Shakespeare's time.

200. Line 490: *You cannot beg us, sir*.—The practice of *begging* the wardship of *idiots*, in order to get hold of their property, is constantly alluded to in the old dramatists. It was a valuable piece of patronage among the many in the king's gift; and greedy courtiers eagerly sought to obtain such precious charges. It was an early form of the Private Lunatic Asylum abuse, on a limited scale.

201. Lines 518, 519:

Where zeal strives to content, and the contents  
Dies in the zeal of that which it presents

The various emendations which have been made on this passage are almost innumerable. Let us try and see what Shakespeare means to say, and whether the words in the text express that meaning. The Princess says, in answer to the objection that the show will be a very bad one, in fact worse than the efforts of the royal amateur company that had just now appeared as "a mess of Russians."

That sport best pleases that doth *least* know how.

(Q. 1 reads *best for least*, but Ff. and Q. 2 read *least*, undoubtedly the right reading.) She continues, "Where zeal does its best to content the audience, and the contents (i.e. the meaning of the representation) dies in the zeal of that (i.e. that medium or instrument) which presents it (the contents or meaning)." This, certainly, is a clumsy sentence; but it is intelligible, accepting the strained and artificial style in which so many of these speeches are written. It may be that the error, if there be one, lies in the second *zeal*, which was the result of the same word, in the former line, catching the printer's eye. However we interpret the passage, it must be confessed that it is by no means a bad description of amateur performances of all kinds; in which *zeal* (to distinguish themselves) *strives to content* the people who have paid their money; and the meaning of the play represented



dies (for the time at least) in the zeal of the amateur company which presents it.

232. Line 528: *He speaks not like a man of God's making*—This line cannot fail to recall Hamlet's expression, in his speech to the players, "I have thought some of Nature's journeymen had made men, and not made them well; they imitated humanity so abominably" (iii. 2. 37-39).

203. Line 547: *Abate a throw at NOVUM*.—This game of dice, according to Douce, was "properly called *novum quingue*, from the two principal throws of the dice, nine and five." The French name was *quingue nove*, which, according to Nares, Prevost describes as "*un jeu qui se joue à deux dés*," and which is further explained by a passage in Dekker's *Bel-mem* of London (1640), "The principal use of langrets is at *novum*; for so long as a payre of hard enter treas be walking, so long can you cast neither 5 nor 9—for without enter treay 5 or 9 you can never come."

204. Line 548: *Cannot prick out five such*.—*Prick out*, so Ft. and Q. 2. *Picke out*, Q. 1. The expression *prick out* is much more characteristic. An instance of the use of the term, in this sense, is found in "pricking for the office of sheriff." The specific use of the word is exemplified in Julius Caesar, ii. 1. 216:

Will you be *prick'd* in number of our friends?

205. Line 551: *With LIBBARD's head on knee*.—The libbard was the male of the "panther," according to Steevens; it is an old form of "leopard," and is used by Spenser. The leopard's head was used, commonly, for ornamenting armour at the joints.

206. Line 550: *with targe and shield*.—*Targe*, Anglo-Saxon, *targ*. A word common to French, Italian, and Spanish; thus described by Cotgrave, "*targe*, a kind of shield, almost square, and much in use along the Spanish coast lying over against Africk, from whence it seems the fashion of it came." It was made of animals' hides.

207. Line 550: *your lion, that holds his poll-axe*.—For an explanation of this description see the illustration of the arms of Alexander, as given by Douce from the Roman des neuf preux, Abbeville, 1457, folio (Douce, p. 150).

208. Line 614: *A cittern-head*.—A *cittern*, or *gittern*, was a kind of guitar. They were kept in barbers' shops for the customers to play on who were waiting their turn. (See a picture in Brandt's *Emblems*.) The heads were carved in various fantastic shapes, and often in that of a man's face. In Marston's *Scourge of Villanie* we find:

Shall brainlesse *cittern-heads*, each jobernole,  
Pocket the very genius of thy sonnet?

—Works, vol. iii, page 247.

209. Line 616: *A Death's face in a ring*.—We may note that rings with death's heads engraved on them were commonly worn by bawds. See Marston's *Dutch Courtesan*, i. 2. "As for their death how can it be bad, since their wickednesse is always before their eyes, and a *death's head* most commonly on their middle finger?" (Works, vol. ii. p. 118).

210. Line 639: *Hector was but a Trojan*.—We preserve

the old spelling as given in the old copies. *Trojan*, as Steevens notes, was a cant term for thief. The form *Trojan* is very common in the works of the old dramatists.

211. Line 652: *A gill nutmeg*.—So Ft. and Q. 2; but Q. 1 has a "*gill nutmeg*." In Ben Jonson's *Masque of the Metamorphosed Gipsies*, I find:

*Meg*. And I have lost an enchanted *nutmeg*, all gilded over, was enchanted at Oxford for me, to put in my sweet-heart's ale a' mornings.

—Works, vol. i. p. 44.

Walnuts are gilded, nowadays, and hung on to Christmas trees as presents. Oranges or lemons, stuck with cloves, were used to hang in wine vessels. (See Steevens' note.) Allusion to an orange stuck with cloves is made in Jonson's *Masque of Christmas*.

212. Line 659: *A man so BREATH'D*.—Compare As You Like It, i. 2. 130, in the wrestling scene:

*Lucio*. Now he is breathing.

*Orlando*. Yes, I beseech your grace; I am not yet well *breath'd*.

The meaning of the word *so breath'd* in the text is equivalent to our modern expression, "in such good wind." We often hear it said of a runner at athletic meetings that he "has not got his second wind," which is much the same as saying "he is not *breath'd*."

213. Line 707: *Master, let me take you a button-hole lover*.—There may be some play upon words intended here. In Peele's *Edward I.* there is a passage in which a very similar phrase is used:

*Mortimer*. O, friar, you grow choleric; well you'll have  
No man to court your mistress, but yourself.  
On my word, I'll take you down a *button-hole*.

—Works, p. 395.

214. Line 717: *woolward*, i.e. with the wool next the skin. Fisher, in his *Seven Palms* (Ps. cxliii. part ii.), speaks of St. Paul, "in cold going *woolward*."

215. Line 747: *A heavy heart bears not a HUMBLE tongue*.—So Q. 1 and Ft., but Theobald, most unnecessarily, altered *humble* to *nimble*. The Princess means to say that when your heart is heavy, your tongue is not apt to find polite words in which to acknowledge a great benefit. She is excusing herself for not thanking the King sufficiently for having granted her suit about Aquitaine and its ransom (see ii. 1. 150-160), on which occasion she would like to use courteous phrases. Compare:

Ourself will mingle with society  
And play the *humble* host.

—Macbeth, iii. 4. 4.

And in this very scene (line 636), "This is not generous, not gentle, not *humble*."

216. Line 750: *The extreme part of time*, &c.—This is a very difficult passage. The old copies read, *The extreme PARTS of time*. We have adopted Byce's reading, *part*, in preference to altering *forms* into *form*, which would also necessitate substituting *decide* for *decides* (in line 752). A necessity which all the commentators who adopt *form* have overlooked. Staunton, very plausibly, suggests *dart*, observing that the expression "at his very loose," is one taken from archery. Every one has heard of the darts, or arrows, of Death and of Love; but Time is always represented with no other equipment but wings, a

sythe, and an hour-glass. Moreover, the *dart of Time* could scarcely be said to *form* anything. Singer conjectures *haste*, which is good sense enough. I would suggest *pace*, but do not venture to embody it in the text. It seems to me that the expression *Time's pace* is the most natural expression. We have it in *As You Like It*, in the well-known speech of Rosalind: "*Time's pace* is so hard that it seems the length of seven year" (iii. 2. 234). There is a sense in which *part* is used by Shakespeare more than once—that of an action or general conduct (see II. Henry IV. iv. 5. 64):

This *part* of his conjoins with my disease,

in which the king refers to Prince Henry's conduct, or action, in taking the crown away. If *part* has that meaning here, the sense is pretty clear—the *extreme* action of Time, using *extreme* in the sense of *severe*. An interesting attempt to explain this passage by Dr. Brinsley Nicholson will be found in the New Shak. Soc. Transactions, 1874, part ii. p. 513.

217. Line 762: *my griefs hear dully*.—Q<sub>1</sub> and F<sub>1</sub> read *are double*. This is Staunton's conjecture, which, if the text is to be amended at all, seems preferable to Collier's *are dull*, as Biron says in the next line—

Honest plain words best pierce the *ears* of grief,

which makes Staunton's reading, *hear*, more plausible than *are*; while *dully* preserves the double ending, and it is used by Shakespeare in Sonnet L. 6: Two Gentlemen of Verona, I. 1. 7; and Much Ado, ii. 1. 379.

218. Line 773: *Full of stray shapes*.—Q<sub>1</sub> and F<sub>1</sub> read *straying*. Capell conjectures *strange*. Coleridge first suggested *stray*, which is nearer the old reading than *strange*, much more forcible, and corresponds more with the sense of the following lines.

219. Line 792: *this in our respects*.—Hammer's conjecture. Q<sub>1</sub> 1, *this our*. F<sub>1</sub> Q<sub>2</sub> *these are our*.

220. Line 796: *We did not quote them so*.—The old copies read *cote*, but in this instance *quote*, from French *coter*, "to mark," "to set down," is evidently intended; and not *cote* from *costoyer*.

221. Line 826.—The following six lines are omitted from the text, as being evidently only a rough draft of lines 859-863 of the same act:—

*Enter*. And what to me, my love? and what it is met  
*Re-enter*. You must be purged too, your sins are rack'd,  
 You are attaint with faults and I cry woe;  
 Therefore if you my favour mean to keep,  
 A twelvemonth shall you spend in an Ixion rest,  
 But seek the weary beds of people sick.

222. Line 850: *for my love*.—Q<sub>1</sub> 1 reads *thy*, evidently a

misprint from the *thy* in the line above having caught the printer's eye. "*For my love*" means "for my love (to perform)."

223. Line 874: *DEAR growth*.—Johnson wanted to read here *dere*, i.e. *sad*. But there are many uses of the word in this sense. Compare Julius Caesar, iii. 1. 190:

Shall it not grieve thee *dearer* than thy death,  
 To see thy Antony making his peace,  
 Shaking the bloody tingers of thy love?

224. Line 875: *continue THEM*.—Q<sub>1</sub> and F<sub>1</sub> read *then*; Collier *them*, which seems to be the right reading. The absolute use of *continue* here seems hardly tenable. Shakespeare constantly uses the verb in its transitive sense, governing an accusative and not an infinitive: *continue then* is very weak.

225. Lines 905, 906:

*And lady-smocks all silver white,  
 And cuckoo-buds of yellow hue.*

It is not so easy to determine exactly what flowers are meant here. Prior, in Popular Names of British Plants, says, "*Lady's smock* is the *Cardamine pratensis*, so called from the resemblance of its white flowers to little smocks hung out to dry, as they used to be once a year, at that season of the year especially." To this custom Shakespeare alludes below (line 916). Unfortunately for this explanation, the flowers of *Cardamine pratensis* are rarely, if ever, white; but, as a rule, lilac, more or less deeply coloured. Those of *Cardamine amara*, bitter-cress, are yellowish white. There can be no doubt, however, that the popular name of *Cardamine pratensis* is lady-smock. The name *cuckoo-flower* is also given to *Cardamine pratensis*, but was formerly given to *Lychnis floerentia*, or Ragged Robin, the flowers of which are pink or rose-colour. But *cuckoo-buds* here mean the buds of the crowfoot, or *Ranunculus (aureolatus)*.

226. Lines 928-930.—We have adhered to the way in which these three lines are printed in F. 1. *Tu-whit to who* was probably repeated by the singers.

227. Line 939: *While grasy Joan doth keel the pot*. There appears to be a difference of opinion about the exact meaning of *keel*. Most authorities derive it from A. Sax. *cēlan*, to cool. In Gower and Chaucer it is undoubtedly used simply for to cool. It appears to have been a constant practice in Scotland to take a *when*—a quantity of broth out of the pot and to fill it up with cold water. This was called the *keeling when* (see Steevens' note). In some passages to *keel* seems to mean to *skim* the pot in order to keep it from boiling over.

WORDS PECULIAR TO LOVE'S LABOUR'S LOST.

WORDS OCCURRING ONLY IN LOVE'S LABOUR'S LOST.

NOTE.—The addition of sub., adj., verb, adv. in brackets immediately after a word indicates that the word is used as a substantive, adjective, verb, or adverb only in the passage or passages cited.

The compound words marked with an asterisk (\*) are printed as two separate words in Q 1 and F 1.

	Act. Sc. Line		Act. Sc. Line		Act. Sc. Line		Act. Sc. Line
Abbreviated	v. 1 20	*Corner-cup	iv. 3 53	Illustrate	iv. 1 65	Oaten	v. 2 913
Abhorrible	v. 1 20	Complement	v. 2 535	Imperator	iii. 1 187	Oergone	v. 2 100
Abrogate	iv. 2 55	Cuckoo-bird	v. 2 906	Impudency	v. 1 6	Overparted	v. 2 588
Academe	i. 1 13	Curious-knotted	i. 1 240	Impudency	iii. 1 136	Overboldly	v. 2 744
	iv. 3 352	*Daughter-beamed	v. 2 171	Incony	iv. 1 144	Overdence	iv. 2 135
Acute	iii. 1 07	Day-woman	i. 2 180	Indubitate	iv. 1 07	Overhead	iv. 3 251
	iv. 2 73	Deuce-ace	i. 2 40	Infamize	v. 2 684	Over-view	iv. 3 175
Adjunct (sub.)	iv. 3 314	Disnaked	v. 2 200	Inamule	v. 1 28	Parlor	iii. 1 188
Aforehand	v. 2 401	Domined	v. 2 44	Inamule	v. 1 20	Parle (verb)	v. 2 122
All-telling	ii. 1 21	Doter	iv. 3 200	Inamule	v. 2 800	Parti-coated	v. 2 776
Allusion	iv. 2 42	Eagle-sighted	iv. 3 229	Intimation	iv. 2 13	Pechantien	v. 2 408
	iv. 2 45	Ehion-coloured	i. 1 245	Intituled	v. 1 8	Penthouse-like	iii. 1 18
Alms-basket	v. 1 41	Eduente	v. 1 86	Jerks (sub.)	iv. 2 129	Peregrinate (adj.)	v. 1 15
Amazer (sub.)	ii. 1 246	Egma	iii. 1 73	Keel (verb)	v. 2 930	Perjure (sub.)	iv. 3 47
Amber-coloured	iv. 3 88	Elegancy	iv. 2 126		v. 2 939	Pertaint like	v. 2 67
Apostrophas	iv. 2 123	Encounters	v. 2 82	Kingly-poor	v. 2 200	Phantasme	iv. 1 101
Artesian	iv. 3 300	Enfreedoming	iii. 1 125	Lady-smocks	v. 2 905	Phantasm	v. 1 20
Arts-man	v. 1 85	Explication	iv. 2 14	Lenon	v. 2 653	Pigeon-egg	v. 1 73
Audaciously	v. 2 104	Expositor	ii. 1 72	Letter	iii. 1 72	Pitch-balls	iii. 1 100
Bookmates	iv. 1 102	Fairing	v. 2 2	Lettered	v. 1 48	Please-man	v. 2 403
Book-men	ii. 1 227	Faustical	v. 1 20	Libbard	v. 2 551	Plodders	i. 1 80
	iv. 2 35	Feminine	iv. 2 83	*Long during	iv. 3 207	Plodding (sub.)	iv. 3 305
Bowler	v. 2 587	Festively	iii. 1 6	Love-monger	ii. 1 253	Plough (sub.)	v. 2 303
Brooding (verb)	v. 2 933	Folio	i. 2 132	Love-rhymes	iii. 1 123	Poll-axe	v. 2 580
Button-hole	v. 2 706	Forge (sub.)	iv. 1 03	Maculate	i. 2 97	Pomewater	iv. 2 4
		Fructify	iv. 2 30	Magnificent	i. 1 103	Pommel (sub.)	v. 2 618
Cadence	iv. 2 126	Giant-dwarf	iii. 1 182		iii. 1 180	Pore	i. 1 74
Canary	iii. 1 13	Gig	iv. 3 107	Malusey	v. 2 233		iv. 3 208
Canzonet	iv. 2 124		v. 1 70	Manor house	i. 1 209	(in plural)	v. 1 94
Carmation (adj.)	iii. 1 146	Gingerbread	v. 1 75	Measurable	v. 1 07	Posterior	v. 1 96
Carry-tale	v. 2 403	Glassed	ii. 1 244	Meekly	i. 1 100		v. 1 127
Charge-house	v. 1 87	Glozes (sub.)	iv. 3 370	Mellowing (sub.)	iv. 2 72	Prebulate	v. 1 85
*Cittern-head	v. 2 014	Greasily	iv. 1 130	Merriness	i. 1 202	Preyful	iv. 2 58
Cloves	v. 2 654	Hackney	iii. 1 33	Mirth-moving	ii. 1 71	Pricket	iv. 2 12
Cockled	iv. 3 338	Harper	v. 2 405	Mumble-news	v. 2 404	Prodigally	ii. 1 12
Colourable	iv. 2 156	Health-giving	i. 1 230	Mustachio	v. 1 111	Progression	iv. 2 144
	iv. 3 134	Heart-burning	i. 1 280	New-devised	i. 2 65	Push-pin	iv. 3 169
Compile	v. 2 52	Hedge-priest	v. 2 545	New-sad	v. 2 741	Rackers	v. 1 21
	v. 2 806	Honey-tongued	v. 2 334	Night-watch	iii. 1 178	Ratherest	iv. 2 19
Congratulate	v. 1 03	Horn-book	v. 1 49	Novum	v. 2 547	Reject	v. 2 438
	i. 2 14	Hospital	v. 2 881				
Congruent	v. 1 07	Humble-visaged	i. 1 34				
	v. 1 55						
Consonant	iv. 1 9						
Copice	v. 2 42						
*Copy-book	v. 2 42						

1. *Abhorrible* occurs frequently in Shakespeare.

2. Occurs in Sonnet cxix. 13.

3. *Imper* in singular occurs once in Hamlet, i. 4. 82—

"And makes each petty *ackery* in this body."

4. Occurs in Lucerne, 1223.

5. Occurs in Venus and Adonis, 687.

6. Occurs in Sonnet lxxviii. 8.

7. Used here as "a couple." Occurs in Sonnet xxi. 5 in the sense of "combination."

8. *Eden* used in eight passages; the verb occurs nowhere else in Shakespeare.

9. *Enigma* occurs in Coriolanus, ii. 3. 106—*"Cor. Your enigma?"*

10. Used for encounters.

11. Used as an adjective in both passages. The verb occurs once only, in Henry VIII. iii. 2. 191.

12. Used here as if it were an anglicized word—"Sole imperator and great governor of trotting paritors."

13. The substantive *toil*, in its ordinary sense, occurs three times.

14. Used as an anglicized word; occurs frequently in this scene.

15. *Temper* occurs three times.

16. A game played with dice.

17. Used here in its literal sense of To go on a walk over. *Oergone* overpowered is used in Henry VI. ii. 3. 125. *Oergone* to exceed occurs in Richard III. ii. 2. 61 and Sonnet ciii. 7.

18. This is reading of the old copies; most modern editors read *portent-like*. See note 171.

19. *Por* is used in Henry V. iv. (chorus), 2, "the *por* dark;" a passage difficult to explain.

20. Occurs five other times in this scene.

21. *Reject* occurs in Venus and Adonis, 159.

# EMENDATIONS ON LOVE'S LABOUR'S LOST.

	Act. Sc. Line		Act. Sc. Line		Act. Sc. Line		Act. Sc. Line
Repasture . . . .	iv. 1 106	Small <sup>5</sup> (sub.) . . .	v. 2 640	Sum-beamed twice	v. 2 168	Unsuited	v. 2 362
Reprobate (adj.)	i. 2 64	Small-knowing	i. 1 253	Superscript . . .	iv. 2 135	Unvisited . . .	v. 2 368
sable-coloured	i. 1 233	Stuff <sup>6</sup> (verb.) . .	iii. 1 17	supervise <sup>6</sup> (verb.)	iv. 2 124	Uprising (sub.)	iv. 1 2
salt . . . . .	iii. 1 83	Summeting . . .	iv. 3 158	tasker . . . . .	ii. 1 20	Vapour-vow . .	iv. 3 79
sarcers . . . . .	iv. 3 98	Sore <sup>7</sup> . . . . .	iv. 2 59	ten-smelling	v. 2 500	Veal . . . . .	v. 2 247
scurillity . . . .	iv. 2 56	Sorel . . . . .	iv. 2 60	Thorough <sup>11</sup>	i. 1 185	Venew <sup>12</sup> . . . .	v. 1 62
sea-water <sup>2</sup> (adj.)	i. 2 86	Sphinx . . . . .	iv. 3 342	Thin belly (adj.)	iii. 1 20	Ventricle . . .	iv. 2 79
self-sovereignty	iv. 1 30	Staff (in music)	iv. 2 107	Three-headed . .	v. 2 593	Verboisly . . .	v. 1 18
seller . . . . .	iv. 3 240	Stanza <sup>8</sup> . . . . .	iv. 2 107	fittles . . . . .	iv. 1 85	Viceregent . .	i. 1 232
sequent <sup>3</sup> (sub.)	iv. 2 135	Staple <sup>9</sup> . . . . .	v. 1 19	Tooth-drawer	v. 2 622	Vow-fellows	ii. 1 38
shame-proof . .	v. 2 513	Statute-cap . . .	v. 2 281	Translation	v. 2 51	War man . . .	v. 2 636
shooter . . . . .	iv. 1 116	Strong-jointed.	i. 2 77	Trencher knight	v. 2 464	Weeding (sub.)	i. 1 96
'short-lived' . .	ii. 1 54			Treys . . . . .	v. 2 232	Well-knt . . .	i. 2 77
singled . . . . .	v. 1 80			Trimavry . . . .	iv. 3 53	Well-liking . .	v. 2 268
skilfully . . . .	ii. 1 254			Tumbler . . . . .	iii. 1 130	Whitely . . . .	iii. 1 198
'slow-gilted' . .	iii. 1 50			Unbefitting . . .	v. 2 770	Whipped . . .	iii. 1 181
				Unbroom . . . .	v. 2 141	Woodward . . .	v. 2 717
				Undressed . . .	iv. 2 17	World-without-)	v. 2 739
				Uneducated . . .	iv. 2 17	end (adj.) . . .	
				Unseeming . . .	ii. 1 136	Wort . . . . .	v. 2 263
						Velliped . . . .	i. 1 1 242
							v. 2 602

## ORIGINAL EMENDATIONS ADOPTED.

In all cases where it appears that the same reading adopted or suggested, in this edition, has been adopted or proposed by any other commentator, the name of that commentator is given: but it is to be understood that these emendations were all made, independently, by aid of the text alone, and not copied, or in any way taken from previous editions.

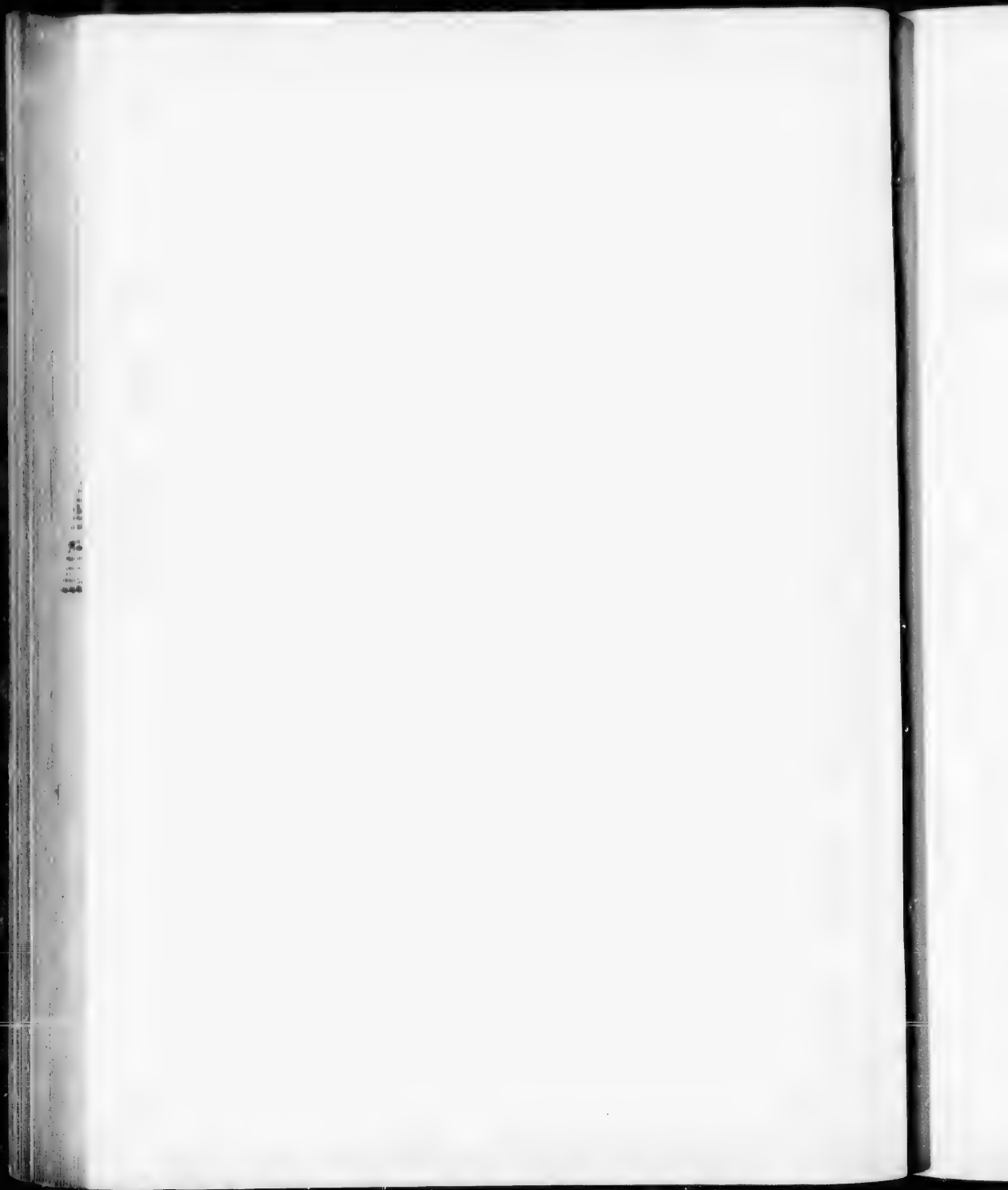
- v. 1 85. H. 1. 45. *In arts well fitted, glorious in arms.* So Grant White.  
 64. iii. 1. 73. *no salve in THESE all.*  
 90. iv. 1. 140. *Armador AT TH' one side.*

## ORIGINAL EMENDATIONS SUGGESTED.

- v. 1 106. I shall TUNE sonnets.  
 ii. 1. 25. *Therefore TO US IT SEEMS a needful course.*  
 iii. 1. 3. *Quand Coli nelle for "Concelinel."*  
 iii. 1. 25. *Make them men of note—do you note!—men that must are affected with these!*  
 iv. 2. 53. *CALL T, the deer the Princess killed, a pricket.*

- Note  
 91. iv. 2. 3-8. *SANGUINO, in blood.*  
 96. iv. 2. 80. *O—piercing a hoghead.*  
 100. iv. 2. 122. *"That SINGETH heaven's praise."*  
 121. iv. 3. 117. *Thou for whom GREAT Jove would swear So Collier.*  
 122. iv. 3. 142. *One, her hair's gold; crystal the other's eyes.*  
 125. iv. 3. 180. *With men, like men of strange inconsistency.*  
 160. v. 1. 133. *myself—and this gallant gentleman.*  
 177. v. 2. 155. *So shall we stay, nocking, intended game.*  
 179. v. 2. 200. *but couchsafe.*

- Note  
 171. v. 2. 67. (1) *pertaunt-like, or pertaunt-lye, to signify "So, by taunts, as it were."*  
 (2) *pur-Taut, a term used in the game of "Post and pare."*  
 192. v. 2. 338. *Till this MAID-MAN shoud thee! what art thou now!*  
 193. v. 2. 346. *NOR GOD DELIGHTS, nor I.*  
 216. v. 2. 750. *The extreme PACE of time.*



THE COMEDY OF ERRORS.

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NOTES AND INTRODUCTION

BY

F. A. MARSHALL.

## DRAMATIS PERSONÆ.

SOLINUS,<sup>1</sup> Duke of Ephesus.

ÆGEON, a Merchant of Syracuse.

ANTIPHOLUS of Ephesus,<sup>2</sup> } Twin brothers, and sons to Ægeon and Emilia, but  
ANTIPHOLUS of Syracuse,<sup>3</sup> } unknown to each other.

DROMIO of Ephesus, } Twin brothers, and attendants on the two Antipholi,  
DROMIO of Syracuse, } unknown to each other.

BALTHAZAR, a Merchant, } of Ephesus.

ANGELO, a Goldsmith, }

FIRST MERCHANT, friend to Antipholus of Syracuse.

SECOND MERCHANT, a creditor of Angelo.

PINCH, a Schoolmaster and a Conjuror.<sup>4</sup>

AN OFFICER.

EMILIA, wife to Ægeon, Lady Abbess of a nunnery near Ephesus.

ADRIANA, wife to Antipholus of Ephesus.

LUCIANA, her sister.

LUCE, Servant to Adriana.

A COURTEZAN.

Gaoler, Officers, and Attendants.

### SCENE—EPHESUS.

HISTORICAL PERIOD: about the third century B.C.

### TIME OF ACTION.

The whole time of the dramatic action is comprised in one day ending about 5 P.M.<sup>5</sup>

<sup>1</sup> Spelt in F. 2, by mistake, *Salinus*.

<sup>2</sup> Spelt sometimes in Ff. *Antipholis*; both names being corrupted from *Antiphilus*, which is the correct spelling; sometimes called in Ff. *Antipholia* SEREPTUS.

<sup>3</sup> Sometimes called in Ff. *Antipholia* EROTES.

<sup>4</sup> A *Conjuror*, i.e. a person supposed to be able to exorcise evil spirits.

<sup>5</sup> See Daniel's *Time Analysis of Shakespeare's Plays* & New. Sh. Soc. Transactions, 1877-9. part 2.

# THE COMEDY OF ERRORS.

## INTRODUCTION.

### LITERARY HISTORY.

No edition of this play has come down to us previous to that of the First Folio, 1623. There can be no doubt that this is one of Shakespeare's earliest works. It was founded directly or indirectly on the *Menechmi* of Plautus, of which an English translation by "W. W." (William Warner) was published in 1595; but, like many works of that period, it had been, for some time previously, privately circulated in manuscript. There is little in common, except the bare outline of the plot, between Shakespeare's play and the *Menechmi* of Plautus; while the fact that, in the Folio of 1623, the two Antipholi are called in act i. *Antipholus Erotus*,<sup>1</sup> and, in act ii. *Antipholus Sereptus* respectively, points to a connection with some other original source than W. W.'s translation; for, in the latter, the two brothers are called *Menechmus the Citizen*, and *Menechmus the Traveller* respectively. In Plautus they are termed *Menechmus* and *Menechmus Sosicles*. The two titles, given to the brothers in F. 1, only occur in the first two acts, and are soon exchanged for those which are preserved in all modern editions, Antipholus of Syracuse (*Erotus*, *Errotis*), and Antipholus of Ephesus (*Sereptus*). It has been supposed that the two titles mentioned above are corruptions of *Erraticus* and *Sarreptus*; but one cannot fail to notice that the name of "the *Courtezan*," in Plautus, is *Erotion*;<sup>2</sup> and whoever was the author of the earlier adaptations of Plautus' comedy, may have taken the name *Erotus* or *Errotis* from this character. That there was an earlier dramatic version of the *Menechmi* is probable from the fact, discovered by Malone, that an old play, called

The *Historie of Error*, was acted at Hampton Court on New Year's day, 1566-7, by "the children of Powles" (*i.e.* Paul's). It is possible that this is the same play described in the Accounts of the Revels of Queen Elizabeth's Court (from which the above entry is taken), as "A *Historie of Ferrar*, shewed before her Matie at Wyndesor, on Twelf daie at night, enacted by the Lord Chamberleyne's servants." The *Comedy of Errors* is mentioned by Meres in *Palladis Tamia* (1598); and is alluded to by John Manningham in his diary, under the date 2nd February, 1601, when he compares Twelfth Night to the "comedy of errores or *Menechmi*, in Plautus;" also by Dekker in his *Satiro-Mastix*, though this latter passage, as well as that in the same author's, "A Knight's Coniuring done in earnest: discovered in iest" (1607), may refer only to the proverbial expression "a comedy of errors." We find in Robert Anton's *Philosopher's Satyrs* (1616) the following lines:

What comedies of errors swell the stage  
With your most publike vices, when the age  
Dares personate in action, &c.

where the expression can scarcely be supposed to refer to this play.

The only points of resemblance—other than those in the main plot—between Shakespeare's *Comedy of Errors* and W. W.'s translation of the *Menechmi* are, first, the description given by Antipholus of Syracuse, at the end of the first act, of the inhabitants of Ephesus, which resembles that given by Messenio of the inhabitants of Epidamnium (act ii. sc. 1, p. 11);<sup>3</sup> and, secondly, the use of the word *stale*, by the wife of Menechmus the Citizen (act v. p. 30) and Adriana (act ii. l. 101) respectively, and

<sup>1</sup> In act ii. called *Errotis*.

<sup>2</sup> Called in the translation by W. W. *Erotium*.

<sup>3</sup> The edition of W. W.'s *Menechmi* referred to is that in Hazlitt's Shakespeare's Library, part ii. vol. i.



## THE COMEDY OF ERRORS.

also of the word *stuff* for *baggage* which is used both by Messenio (act v. p. 37), and by Antipholus of Syracuse (act iv. sc. 4, l. 153). It would seem probable, then, that Shakespeare had, at any rate, seen W. W.'s translation; and that, in the composition of his play, he used that and some other English version of the *Menechmi*.

Of internal evidence as to the date when written, *The Comedy of Errors* does not afford much. The allusion to Spain sending "whole armadoes of carracks" would seem to show that it was written while the memory of the Spanish Armada was fresh in men's minds. In act iii. 2. 126, "armed and reverted, making war against her heir," it has been supposed that reference is made to the civil war in France, between Henry III. and Henry of Navarre. The latter became king in August, 1589, upon the assassination of Henry III. by Jacques Clément; but the war with the League was not concluded till 1593. The reference to Henry of Navarre as "the heir" could not therefore be to a date later than August, 1589. Perhaps we cannot venture to fix the exact date of the play, but we may safely conclude that it was completed between 1589 and 1592. It does not bear the same traces of having been revised as *Love's Labour's Lost*; although the first portion of the second scene in act iii. (see note 76) may be thought to bear the traces of additional care and finish.

The name of the play was probably taken by Shakespeare from the proverbial expression "a comedy of errors." We know he was fond of taking his titles from proverbs, and the last two lines of the argument in W. W.'s translation of the *Menechmi*,

Father, wife, neighbours, each mistaking either,  
Much pleasant error, ere they meete together,

may have guided him to this source for a popular title.

### STAGE HISTORY.

The first record of the performance of this play is to be found in the *Gesta Grayorum* of 1594 (published in quarto, 1688). "After such sport, a Comedy of Errors (like to Plautus his *Menechmus*) was played by the players;

so that night was begun and continued to the end, in nothing but confusion and errors; whereupon it was ever afterwards called the Night of Errors." The name given of the play, and the fact that it was represented, not by amateurs, but by the "players," leave little doubt that it was Shakespeare's comedy which was referred to in this entry. Neither Henslowe's nor Pepys' Diary contains any notice of this play. The first mention in Genest is on November 11, 1741, at Drury Lane—no record of the cast on that occasion remains, but Macklin is said to have acted Dromio of Syracuse—when it was acted four times successively, and again on December 10th. This is the only occasion on which the play was presented at Drury Lane until June 1st, 1823, when Reynolds's operative version was given. But the play called *See if you Like it, or It's All a Mistake*, described as a "comedy in two acts, taken from Plautus and Shakespeare," was represented at Covent Garden on October 9th, 1734. This, most probably, was a version of *The Comedy of Errors*. Shakespeare's play was represented for Hull's benefit on April 24th, 1762, at Covent Garden; Shuter and Miss Stephens being in the cast. It was announced in the bills as "The Twins, or Comedy of Errors, with a new Prologue by Smith." On January 22d, 1779, *The Comedy of Errors* "with alterations" made by Hull, was again represented at Covent Garden, and acted seven times; "Gentleman" Lewis playing Antipholus of Syracuse. It seems next to have been performed on June 2nd, 1798, for the benefit of Rees, who played Dromio of Ephesus, "in imitation of the voice and manner of Munden," the representative of Dromio of Syracuse. It was revived again, in 1808, when Charles Kemble played Antipholus of Ephesus; and Munden reappeared in his former character, which appears to have been a favourite with him, as the play was again performed, probably at his suggestion, on April 17th, 1811. On December 11th, 1819, an abominably mangled and deformed version, with the most ridiculously inappropriate songs introduced, was represented at Covent Garden; the cast including Farren, Liston, Miss Stephens, and Miss M. Tree; it absolutely ran

## INTRODUCTION.

twenty-seven nights. For this "literary murder," as Genest calls it, Reynolds was responsible. Miss Stephens seems to have been somewhat enamoured of the part of Adriana; for she revived this version, for her benefit, on June 1st, 1824, at Drury Lane.

Since that time the play has often been represented, and would, probably, have been presented oftener, but for the difficulty of finding two parts sufficiently resembling one another, or able to make themselves up like one another, for the parts of the two Dromios and the two Antipholi respectively; but, in most of the later revivals of this play, all the serious interest has been sacrificed, and the two Dromios forced into unseemly prominence. It is a pleasure, however, to refer to the last revival in 1883 at the Strand Theatre, under the management of Mr. J. S. Clarke, when due attention was paid to many of the details of the piece, hitherto neglected on the stage; and the costumes, especially, were carefully executed from designs by the Hon. Lewis Wingfield. This revival met with a most gratifying success.

### CRITICAL REMARKS.

The early work of most authors belongs to one of three classes, the imitative, the satirical, or the egotistical. The Comedy of Errors belongs to the imitative; but it is decidedly superior to that particular play from which it is adapted, and, indeed, to most of that class of comedy to which it belongs. It bears to Shakespeare's other works very much the same relation as *Les Fourberies de Scapin* bears to Molière's other plays. Some of the comedies of Terence and Plautus may compare, for variety of incident and ingenuity of situation, with *The Comedy of Errors*; but the *Menechmi*, from which Shakespeare undoubtedly took part of his play, is a very much inferior work to the comedy before us. With the exception of the long speeches of Ægeon, which afford a necessary explanation of events that occurred previously to those in the comedy itself, it is difficult to see how even the ingenuity of a modern French dramatic author could have extracted more telling situations out of the plot. In fact, as far as construc-

tion goes, *The Comedy of Errors* is one of Shakespeare's best plays. With regard to Ægeon's long speeches, there is nothing in them contrary to the canons of dramatic construction existing in Shakespeare's time. It is to be presumed that actors, in his day, spoke blank verse better than they do now; and that the public were not so impatient of long speeches as they are now. How much Shakespeare owed to the old play, if there was one, founded on the same subject, we do not know; no copy of *The Historic of Error*, alluded to above, has yet been discovered; but, as far as the old translation of the *Menechmi* goes, he seems to have owed very little of the merit of his play to that source. We shall probably not be far wrong in crediting Shakespeare with most of the many alterations for the better, and of the valuable additions, which separate *The Comedy of Errors* by such a wide distance from W. W.'s old translation: the transference of the chief female interest from the Courtezan to the wife, and the sympathetic character given to the latter, as well as the creation of her charming sister, Luciana, are all evidences of Shakespeare's genius, which excelled that of the very noblest of his contemporaries, in nothing more strikingly than in the creation of lovable female characters. Although Luciana is but a slight sketch, she is infinitely superior, in moral beauty, to any of the female characters in *Love's Labour's Lost*. The remarkable ingenuity with which the intrigue is carried on, and the easy way in which the various excellent situations spring from it, show what careful attention Shakespeare had already bestowed upon the art of dramatic construction, and how much he had profited by his experience gained as an actor.

It is not improbable that we obtain in this play some glimpse of Shakespeare's domestic life. The practical sermon preached by Luciana to Antipholus of Syracuse—under the belief that he was her sister's husband,—and the vivid description by the Abbess of a maddening jealous wife (act v. sc. 1, lines 68-86) may both have been based on Shakespeare's actual experience; in the first case of his own faults, in the second, of those of his wife. It is very likely that, after he made Anne Hath-

## THE COMEDY OF ERRORS.

away his wife, he was not quite as attentive and faithful to her as he might have been; and, on the other hand, that she, by her jealousy and constant fault-finding, drove him to seek his fortune in London without the incubus of her company.<sup>1</sup>

When this was written I had not read Mr. Furnivall's admirable Introduction to the *Leopold Shakspeare*; for his remarks on this point, which are to the same effect as my own, see p. xiii of that Introduction. The subject of Shakespeare's relations with his wife will be treated of more at length hereafter.

Anyone who may take the trouble to read carefully the more serious portions of this play will meet with his reward. He will find that the farcical nature of the plot has not debarred Shakespeare from displaying in this work some of his highest qualities. Many may think the promise is greater than the performance; but none can honestly deny the evidence of that genius, which at a later period of his career gave to the world such comedies as *The Merchant of Venice*, *Twelfth Night*, and *As You Like It*.



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as The Mer-  
and As You



*Ege.*

O, let me say no more! Gather the sequel by that went before.

## THE COMEDY OF ERRORS.

### ACT I.

SCENE I. *A hall in the Duke's palace.*

*Enter DUKE, AEGEON, Gaoler, Officers, and other Attendants.*

*Ege.* Proceed, Solinus, to procure my fall,  
And by the doom of death end woes and all.

*Duke.* Merchant of Syracuse, plead no more;  
I am not partial to infringe our laws:  
[The enmity and discord, which of late  
Sprung from the rancorous outrage of your  
duke

To merchants, our well-dealing countrymen,—  
Who, wanting gilders<sup>1</sup> to redeem their lives,  
Have seal'd his rigorous statutes with their  
bloods,—

Excludes all pity from our threatening looks.]  
For, since the mortal and intestine jars 11  
Twixt thy seditious countrymen and us,  
It hath in solemn synods been decreed,  
Both by the Syracusians and ourselves,  
To admit no traffic to our adverse towns:

<sup>1</sup> *Gilders*, properly a coin = our florin, value 1s. 8d.:  
here used, generally, for money.

Nay, more, if any born at Ephesus  
Be seen at Syracusan marts and fairs;  
Again, if any Syracusan born  
Come to the bay of Ephesus, he dies, 20  
His goods confiscate to the duke's dispose,  
Unless a thousand marks be levied,  
To quit the penalty and ransom him.  
Thy substance, valued at the highest rate,  
Cannot amount unto a hundred marks;  
Therefore by law thou art condemn'd to die.

*Ege.* Yet this my comfort: when your  
words are done,

My woes end likewise with the evening sun.

*Duke.* Well, Syracusan, say in brief the  
cause

Why thou departed'st from thy native home, 20  
And for what cause thou cam'st to Ephesus.

*Ege.* A heavier task could not have been  
impos'd

Than I to speak my griefs unspeakable:  
Yet, that the world may witness that my  
end

Was wrought by nature, not by vile offence,  
I'll utter what my sorrow gives me leave.

In Syracuse was I born, and wed  
 Unto a woman, happy but for me,  
 And by me too, had not our hap been bad.  
 With her I liv'd in joy; our wealth increas'd 40  
 By prosperous voyages I often made  
 To Epidamium; till my factor's death,  
 And the great care of goods at random left,  
 Drew me from kind embracements of my  
 spouse:

From whom my absence was not six months  
 old

Before herself—almost at fainting under  
 The pleasing punishment that women bear—  
 Had made provision for her following me,  
 And soon and safe arriv'd where I was.  
 There had she not been long but she became 50  
 A joyful mother of two goodly sons;  
 And, which was strange, the one so like the  
 other

As could not be distinguish'd but by names.  
 That very hour, and in the self-same inn,  
 A meaner woman was deliver'd  
 Of such a burden, male twins, both alike:  
 Those, for their parents were exceeding poor,  
 I bought, and brought up to attend my sons.  
 My wife, not meanly<sup>1</sup> proud of two such boys,  
 Made daily motions for our home return: 60  
 Unwilling I agreed; alas! too soon  
 We came aboard.

A league from Epidamium had we sail'd,  
 Before the always wind-obeying deep  
 Gave any tragic instance of our harm:  
 But longer did we not retain much hope;  
 For what obscured light the heavens did grant  
 Did but convey unto our fearful minds  
 A doubtful warrant of immediate death;  
 [Which though myself would gladly have  
 embrac'd, 70

Yet the incessant weepings of my wife,  
 Weeping before for what she saw must come,  
 And piteous plainings of the pretty babes,  
 That mourn'd for fashion,<sup>2</sup> ignorant what to  
 fear,

Forc'd me to seek delays for them and me.  
 And this it was, for other means was none: ]  
 The sailors sought for safety by our boat,  
 And left the ship, then sinking-ripe, to us:  
 My wife, more careful for the latter-born,

Had fasten'd him unto a small spare mast, 80  
 Such as seafaring men provide for storms;  
 To him one of the other twins was bound,  
 Whilst I had been like heedful of the other:  
 The children thus dispos'd, my wife and I,  
 Fixing our eyes on whom our care was fix'd,  
 Fasten'd ourselves at either end the mast;  
 And floating straight, obedient to the stream,  
 Was carried towards Corinth, as we thought.  
 At length the sun, gazing upon the earth,  
 Dispers'd those vapours that offended us; 90  
 And, by the benefit of his wish'd light,  
 The seas wax'd calm, and we discovered  
 Two ships from far making amain<sup>3</sup> to us,  
 Of Corinth that, of Epidaurus this:  
 But ere they came,—O, let me say no more!  
 Gather the sequel by that went before.

*Duke.* Nay, forward, old man; do not break  
 off so;

For we may pity, though not pardon thee.  
*Ege.* O, had the gods done so, I had not now  
 Worthily term'd them merciless to us! 100  
 For, ere the ships could meet by twice five  
 leagues,

We were encounter'd by a mighty rock;  
 Which being violently borne upon,  
 Our helpful ship was splitted in the midst;  
 So that, in this unjust divorce of us,  
 Fortune had left to both of us alike  
 What to delight in, what to sorrow for.  
 Her part, poor soul! seeming as burdened  
 With lesser weight, but not with lesser woe,  
 Was carried with more speed before the wind;  
 And in our sight they three were taken up 110  
 By fishermen of Corinth, as we thought.  
 At length, another ship had seiz'd on us;  
 And, knowing whom it was their hap to save,  
 Gave healthful welcome to their shipwreck'd  
 guests;

And would have reft the fishers of their prey,  
 Had not their bark been very slow of sail;  
 And therefore homeward did they bend their  
 course.

Thus have you heard me sever'd from my bliss,  
 That by misfortunes was my life prolong'd, 120  
 To tell sad stories of my own mishaps.

*Duke.* And, for the sake of them thou sor-  
 rowest for,

<sup>1</sup> Not meanly, no little.    <sup>2</sup> For fashion, in imitation.

<sup>3</sup> Amain, directly.

Do me the favour to dilate at full 123  
What hath befall'n of them and thee till now.

*Ege.* My youngest boy, and yet my eldest  
care,

At eighteen years became inquisitive  
After his brother: and importun'd me  
That his attendant—for his case was like,  
Reft of his brother, but retain'd his name—  
Might bear him company in the quest of him:  
Whom whilst I labour'd of a love to see, 131  
I hazarded the loss of whom I lov'd.

Five summers have I spent in furthest Greece,  
Roaming clean through the bounds of Asia,  
And, coasting homeward, came to Ephesus;  
Hopeless to find, yet loath to leave unsought  
Or that, or any place that harbours men.  
But here must end the story of my life;  
And happy were I in my timely death,  
Could all my travels warrant me they live. 140

*Duke.* Hapless *Egeon*, whom the fates have  
mark'd

To bear the extremity of dire mishap!  
[Now, trust me, were it not against our laws,  
Against my crown, my oath, my dignity,  
Which princes, would they, may not disannul,  
My soul should sue as advocate for thee.  
But, though thou art adjudg'd to the death,  
And passed sentence may not be recall'd  
But to our honour's great disparagement,]  
Yet I will favour thee in what I can. 150  
Therefore, merchant, I'll limit thee this day  
To seek thy life by beneficial help:  
Try all the friends thou hast in Ephesus;  
Beg thou, or borrow, to make up the sum,  
And live; if no, then thou art doom'd to die.  
Gaoler, go take him to thy custody.

*Gaol.* I will, my lord.

*Ege.* Hopeless and helpless doth *Egeon*  
wend,

But to procrastinate his lifeless end. [*Exeunt.*]

#### SCENE II. The Mart.

*Enter* ANTIPHOLUS of Syracuse, DROMIO of  
Syracuse, and FIRST MERCHANT.

*First Mer.* Therefore give out you are of  
Epidamium,

Lest that your goods too soon be confiscate.

This very day a Syracusan merchant  
Is apprehended for arrival here;

VOL. I.

And not being able to buy out his life, 5  
According to the statute of the town,  
Dies ere the weary sun set in the west.  
There is your money that I had to keep.

*Ant. S.* Go bear it to the Centaur, where we  
host.<sup>1</sup>

And stay there, Dromio, till I come to thee. 10  
Within this hour it will be dinner-time:  
Till that, I'll view the manners of the town,  
[Peruse<sup>2</sup> the traders, gaze upon the buildings,  
And then return and sleep within mine inn,  
For with long travel I am stiff and weary.]  
Get thee away.

*Dro. S.* Many a man would take you at  
your word,  
And go indeed, having so good a mean. [*Exit.*]

*Ant. S.* A trusty villain, sir, that very oft,  
When I am dull with care and melancholy, 20  
Lightens my humour with his merry jests.  
What, will you walk with me about the town,  
And then go to my inn, and dine with me?

*First Mer.* I am invited, sir, to certain mer-  
chants,

Of whom I hope to make much benefit;  
I crave your pardon. Soon at five o'clock,  
Please you, I'll meet with you upon the mart,  
And afterward consort<sup>3</sup> you till bed-time:  
My present business calls me from you now.

*Ant. S.* Farewell till then: I will go lose  
myself 30

And wander up and down to view the city.

*First Mer.* Sir, I commend you to your own  
content. [*Exit.*]

*Ant. S.* He that commends me to mine own  
content

Commends me to the thing I cannot get.  
I to the world am like a drop of water,  
That in the ocean seeks another drop,  
Who, falling there to find his fellow forth,  
Unseen, inquisitive, confounds himself:  
So I, to find a mother and a brother,  
In quest of them, unhappy, lose myself. 40  
Here comes the almanac of my true date.

*Enter* DROMIO of Ephesus.

What now? how chance thou art return'd so  
soon?

<sup>1</sup> Host, lodge.

<sup>2</sup> Peruse, observe.

<sup>3</sup> Consort, accompany.

*Dro. E.* Return'd so soon! rather approach'd  
too late: 43

The capon burns, the pig falls from the spit;  
The clock hath stricken twelve upon the bell;  
My mistress made it one upon my cheek;  
She is so hot because the meat is cold;  
The meat is cold because you come not home;  
You come not home because you have no  
stomach; 49

You have no stomach having broke your fast;  
But we, that know what 't is to fast and pray,  
Are penitent for your default to-day.

*Ant. S.* Stop in your wind, sir: tell me this,  
I pray:

Where have you left the money that I gave  
you?

*Dro. E.* O,—sixpence, that I had o' Wednes-  
day last

To pay the saddler for my mistress' crupper:  
The saddler had it, sir; I kept it not.

*Ant. S.* I am not in a sportive humour now:  
Tell me, and dally not, where is the money?  
We being strangers here, how dar'st thou trust  
So great a charge from thine own custody? 61

*Dro. E.* I pray you, jest, sir, as you sit at  
dinner:

I from my mistress come to you in post;  
If I return, I shall be post<sup>1</sup> indeed,  
For she will score your fault upon my pate.  
Methinks your maw, like mine, should be your  
clock

And strike you home without a messenger.

*Ant. S.* Come, Dromio, come, these jests are  
out of season;

Reserve them till a merrier hour than this.  
Where is the gold I gave in charge to thee? 70

*Dro. E.* To me, sir! why, you gave no gold  
to me.

*Ant. S.* Come on, sir knave, have done your  
foolishness,

And tell me how thou hast dispos'd thy charge.

*Dro. E.* My charge was but to fetch you from  
the mart

Home to your house, the Phoenix, sir, to  
dinner:

My mistress and her sister stays for you.

*Ant. S.* Now, as I am a Christian, answer  
me

In what safe place you have bestow'd my  
money, 78  
Or I shall break that merry sounce<sup>2</sup> of yours



*Ant. S.* What, wilt thou flout me thus unto my face?

That stands on tricks when I am undispos'd: 80  
Where is the thousand marks thou hadst of  
me?

*Dro. E.* I have some marks of yours upon  
my pate,

Some of my mistress' marks upon my shoulders,  
But not a thousand marks between you both.

If I should pay your worship those again,  
Perchance you will not bear them patiently.

*Ant. S.* Thy mistress' marks? what mistress,  
slave, hast thou?

*Dro. E.* Your worship's wife, my mistress  
at the Phoenix;

She that doth fast till you come home to  
dinner,

And prays that you will hie you home to  
dinner. 90

*Ant. S.* What, wilt thou flout me thus unto  
my face,

<sup>1</sup> Post, a post to score notches on.

<sup>2</sup> Sounce, head.

Being forbid! There, take you that, sir knave.

*Dro. E.* What mean you, sir! for God's sake,  
hold your hands!

Nay, an you will not, sir, I'll take my heels.  
[*Exit.*]

*Ant. S.* Upon my life, by some device or other  
The villain is o'er-raught<sup>1</sup> of all my money.  
They say this town is full of cozenage,

As, nimble jugglers that deceive the eye,  
Dark-working sorcerers that change the mind,  
Soul-killing witches that deform the body,<sup>100</sup>  
Disguised cheaters, prating mountebanks,  
And many such like liberties of sin:  
If it prove so, I will be gone the sooner.  
I'll to the Centaur, to go seek this slave:  
I greatly fear my money is not safe. [*Exit.*]

## ACT II.

SCENE I. *The house of Antipholus of Ephesus.*

*Enter ADRIANA and LUCIANA.*

*Adr.* Neither my husband nor the slave re-  
turn'd,  
That in such haste I sent to seek his master!  
Sure, Luciana, it is two o'clock.

*Luc.* Perhaps some merchant hath invited  
him  
And from the mart he's somewhere gone to  
dinner.

Good sister, let us dine and never fret:  
A man is master of his liberty:  
Time is their master, and when they see time  
They'll go or come: if so, be patient, sister.

*Adr.* Why should their liberty than ours be  
more?

*Luc.* Because their business still lies out o'  
door.

*Adr.* Look, when I serve him so, he takes  
it ill.

*Luc.* O, know he is the bridle of your will.

*Adr.* There's none but asses will be bridled  
so.

*Luc.* Why, headstrong liberty is lash'd with  
woe.

There's nothing situate under heaven's eye  
But hath his bound, in earth, in sea, in sky:  
The beasts, the fishes, and the winged fowls  
Are their males' subjects and at their controls:  
Men, more divine, the masters of all these,<sup>20</sup>  
Lords of the wide world and wild watery sens,  
Indued with intellectual sense and souls,  
Of more pre-eminence than fish and fowls,

Are masters to their females, and their lords:  
Then let your will attend on their accords.

*Adr.* This servitude makes you to keep un-  
wed.

*Luc.* Not this, but troubles of the marriage-  
bed.

*Adr.* But, were you wedded, you would bear  
some sway.

*Luc.* Ere I learn love, I'll practise to obey.

*Adr.* How if your husband start some other  
where?

*Luc.* Till he come home again, I would for-  
bear.

*Adr.* Patience unmov'd! no marvel though  
she pause;

They can be meek that have no other cause.

[A wretched soul, bruish'd with adversity,  
We bid be quiet when we hear it cry;  
But were we burden'd with like weight of pain,  
As much or more we should ourselves com-  
plain:

So thou, that hast nought kind mate to grieve thee,  
With urging helpless patience wouldst relieve  
me:]

But, if thou live to see like right bereft,<sup>40</sup>  
This fool-begg'd patience in thee will be left.

*Luc.* Well, I will marry one day, but to try.  
Here comes your man; now is your husband  
nigh.

*Enter DROMIO of Ephesus.*

*Adr.* Say, is your tardy master now at hand?  
*Dro. E.* Nay, he's at two hands with me,  
and that my two ears can witness.

*Adr.* Say, didst thou speak with him?  
know'st thou his mind?

<sup>1</sup> O'er-raught, over-reached, cheated.



*Dro. E.* Ay, ay, he told his mind upon mine ear;  
Beshrew his hand, I scarce could understand it.

*Luc.* Spake he so doubtfully, thou couldst not feel his meaning!

*Dro. E.* Nay, he struck so plainly, I could too well feel his blows; and withal so doubtfully, that I could scarce understand them.

*Adr.* But say, I prithee, is he coming home? It seems he hath great care to please his wife.

*Dro. E.* Why, mistress, sure my master is horn-mad.

[*Adr.* Horn-mad, thou villain!

*Dro. E.* I mean not cuckold-mad; But, sure, he is stark mad.]

When I desir'd him to come home to dinner, He ask'd me for a thousand marks in gold;

"'Tis dinner-time," quoth I: "My gold!" quoth he:

"Your meat doth burn," quoth I; "My gold!" quoth he:

"Will you come home?" quoth I; "My gold!" quoth he,

"Where is the thousand marks I gave thee, villain?"

"The pig," quoth I, "is burn'd;" "My gold!" quoth he:

"My mistress, sir," quoth I; "Hang up thy mistress!"

I know not thy mistress; out on thy mistress!"

*Luc.* Quoth who?

*Dro. E.* Quoth my master:

"I know," quoth he, "no house, no wife, no mistress."

So that my errand, due unto my tongue, I thank him, I bare home upon my shoulders; For, in conclusion, he did beat me there.

*Adr.* Go back again, thou slave, and fetch him home.

*Dro. E.* Go back again, and be new beaten home!

For God's sake, send some other messenger.

*Adr.* Back, slave, or I will break thy pate across.

*Dro. E.* And he will bless that cross with other beating:

Between you I shall have a holy head.

*Adr.* Hence, prating peasant! fetch thy master home.

*Dro. E.* Am I so round with you as you with me,

That like a football you do spurn me thus?

You spurn me hence, and he will spurn me hither:

If I last in this service, you must ease me in leather.

*Luc.* Fie, how impatience loureth in your face!

*Adr.* His company must do his minions grace;

Whilst I at home starve for a merry look.

Hath homely age th' alluring beauty took From my poor cheek? then he hath wasted it:

Are my discourses dull? barren my wit?

[If voluble and sharp discourse be marr'd, Unkindness blunts it more than marble hard:

Do their gay vestments his affections bait? That's not my fault; he's master of my state:]

What ruins are in me that can be found By him not ruin'd? then is he the ground

Of my defeatures.<sup>1</sup> My decayed fair<sup>2</sup>

A sunny look of his would soon repair:

But, too unruly deer, he breaks the pale<sup>3</sup> And feeds from home; poor I am but his

stale.<sup>3</sup>  
*Luc.* Self-harming jealousy! fie, beat it hence!

*Adr.* Unfeeling fools can with such wrongs dispense.

I know his eye doth homage otherwhere;

Or else what lets it but he would be here?

Sister, you know he promis'd me a chain;

[Would that<sup>4</sup> alone alone he would detain, So he would keep fair quarter with his bed!

I see the jewel best enamell'd Will lose his beauty; and tho' gold bides

still,<sup>110</sup>

That others touch, yet often touching will Wear gold: and so no man that hath a name,

But falsehood and corruption doth it shame.] Since that my beauty cannot please his eye,

I'll weep what's left away, and weeping die.

*Luc.* How many fond fools serve mad jealousy!

[*Exeunt.*

<sup>1</sup> Defeatures, ill looks

<sup>2</sup> Fair, beauty.

<sup>3</sup> Stale, pretended wife.

<sup>4</sup> That, i.e. the chain.

SCENE II. *A public place.*

*Enter ANTIPHOLUS of Syracuse.*

*Ant. S.* The gold I gave to Dromio is laid up  
Safe at the Centaur; and the heedful slave  
Is wander'd forth, in care to seek me out.  
By computation and mine host's report,

I could not speak with Dromio since at first  
I sent him from the mart. See, here he comes.

*Enter DROMIO of Syracuse.*

How now, sir! is your merry humour alter'd?  
As you love strokes, so jest with me again.  
You know no Centaur! you receiv'd no gold!



*Ant. S.* His company must do his minions grace,  
Whilst I at home starve for a merry look.

Your mistress sent to have me home to dinner?  
My house was at the Phoenix? Wast thou mad,  
That thus so madly thou didst answer me? 12

*Dro. S.* What answer, sir? when spake I  
such a word?

*Ant. S.* Even now, even here, not half an  
hour since.

*Dro. S.* I did not see you since you sent me  
hence,  
Home to the Centaur, with the gold you gave me.

*Ant. S.* Villain, thou didst deny the gold's  
receipt,

And told'st me of a mistress and a dinner;  
For which, I hope, thou felt'st I was displeas'd.

*Dro. S.* I am glad to see you in this merry vein: 20  
What means this jest? I pray you, master,  
tell me.

*Ant. S.* Yea, dost thou jeer and flout me in  
the teeth?

Think'st thou I jest? Hold, take thou that,  
and that. [*Beating him.*]

*Dro. S.* Hold, sir, for God's sake! now your  
jest is earnest:

Upon what bargain do you give it me?

*Ant. S.* Because that I familiarly sometimes  
Do use you for my fool, and chat with you,  
Your sauciness will jest upon my love,  
And make a common of my serious hours.

When the sun shines let foolish gnats make sport,

But creep in crannies when he hides his beams.  
If you will jest with me, know my aspect,  
And fashion my dememour to my looks,  
Or I will use this method in your sence.

Some call you it? so you would leave batt'ling, I had rather have it a head: and you use it too long, I must get a sence for my head, and insonce it too on these shoulders. But say, sir, why am I beaten?

*Ant. S.* Dost thou not know?

*Dro. S.* Nothing, sir, but that I am beaten.

*Ant. S.* Shall I tell you why?

*Dro. S.* Ay, sir, and wherefore; for thou say every why hath a wherefore.

*Ant. S.* Why, first, for flouting me; and then, wherefore,  
For urging it the second time to me.

*Dro. S.* Was there ever any man thus beaten out of season,

When in the why and the wherefore is neither rhyme nor reason?

Well, sir, I thank you.

*Ant. S.* Thank me, sir! for what?

*Dro. S.* Marry, sir, for this something that you gave me for nothing.

*Ant. S.* I'll make you amends next, to give you nothing for something. But say, sir, is it dinner-time?

*Dro. S.* No, sir: I think the meat wants that I have.

*Ant. S.* In good time, sir; what's that?

*Dro. S.* Basting.

*Ant. S.* Well, sir, then 't will be dry.

*Dro. S.* If it be, sir, I pray you, eat none of it.

*Ant. S.* Your reason?

*Dro. S.* Lest it make you cholerick, and purchase me another dry basting.

*Ant. S.* Well, sir, learn to jest in good time: there's a time for all things.

[*Dro. S.* I durst have denied that, before you were so cholerick.

*Ant. S.* By what rule, sir?

*Dro. S.* Marry, sir, by a rule as plain as the plain bald pate of father Time himself.

*Ant. S.* Let's hear it.

*Dro. S.* There's no time for a man to recover his hair, that grows bald by nature.

*Ant. S.* May he not do it by fine and recovery?

*Dro. S.* Yes, to pay a fine for a periwig, and recover the lost hair of another man.

*Ant. S.* Why is Time such a niggard of hair, being, as it is, so plentiful an excrement?

*Dro. S.* Because it is a blessing that he bestows on beasts; and what he hath scantied men in hair he hath given them in wit.

*Ant. S.* Why, but there's many a man hath more hair than wit.

*Dro. S.* Not a man of those but he hath the wit to lose his hair.

*Ant. S.* Why, thou didst conclude hairy men plain dealers without wit.

*Dro. S.* The plainer dealer, the sooner lost: yet he loseth it in a kind of policy.

*Ant. S.* For what reason?

*Dro. S.* For two; and sound ones too.

*Ant. S.* Nay, not sound, I pray you.

*Dro. S.* Sure ones then.

*Ant. S.* Nay, not sure, in a thing falsing.

*Dro. S.* Certain ones then.

*Ant. S.* Name them.

*Dro. S.* The one, to save the money that he spends in tynning; the other, that, at dinner, they should not drop in his porridge.

*Ant. S.* You would all this time have prov'd there is no time for all things.

*Dro. S.* Marry, and did, sir; namely, no time to recover hair lost by nature.

*Ant. S.* But your reason was not substantial, why there is no time to recover.

*Dro. S.* Thus I mend it: Time himself is bald, and therefore, to the world's end, will have bald followers.

*Ant. S.* I knew 't would be a bald conclusion: ]

But, soft! who wafts us yonder?

*Enter ADRIANA and LUCIANA.*

*Adr.* Ay, ay, Antipholus, look strange and frown:

Some other mistress hath thy sweet aspects; I am not Adriana nor thy wife.

The time was once when thou unurg'd wouldst vow

That never words were music to thine ear,

— speaks to us.

THE COMEDY OF ERRORS.

ACT II. Scene 2.

ACT II. Scene 2.

That never object pleasing in thine eye, 117  
That never touch well welcome to thy hand,  
That never meant sweet-savour'd in thy taste,  
Unless I spake, or look'd, or touch'd, or car'd  
to thee. 120

How comes it now, my husband, O, how  
comes it,

That thou art thus estranged from thyself!  
Thyself I call it, being strange to me,  
That, undividable, incorporate,

Am better than thy dear self: better part  
Ah, do not tear away thyself from me!

[For know, my love, no easy mayst thou fall<sup>1</sup>

A drop of water in the breaking gulf,  
And take unmingled thence that drop again,  
Without addition or diminishing, 130

As take from me thyself and not me too.

How dearly would it touch thee to the quick,

Shouldst thou but hear I were licentious,

And that this body, consecrate to thee,  
By ruffian lust should be contaminate!

Wouldst thou not spit at me and spurn at me,  
And hurl the name of husband in my face,

And tear the stain'd skin off my harlot brow,  
And from my false hand cut the wedding-

ring,

And break it with a deep-divorcing vow? 140

I know thou canst; and therefore see thou  
do it.

I am possess'd with an adulterate blot;  
My blood is mingled with the crime of lust:

For if we two be one, and thou play false,  
I do digest the poison of thy flesh,

Being strumpeted by thy contagion.  
Keep then fair league and truce with thy true

bed;

I live unstain'd, thou undishonour'd.]

*Ant. S.* Plead you to me, fair dame? I know  
you not:

In Ephesus I am but two hours old, 150

As strange unto your town as to your talk;

Who, every word by all my wit being scan'd,  
Wants wit in all one word to understand.

*Luc.* Fie, brother! how the world is chang'd  
with you!

When were you wont to use my sister thus?  
She sent for you by Dromio home to dinner.

*Ant. S.* By Dromio?

*Dro. S.* By me!

*Ant. S.* By thee; and this thou didst return  
from him,

That he did buffet thee, and in his blows  
Denied my house for his, me for his wife.

*Ant. S.* Did you converse, sir, with this  
gentlewoman?

What is the course and drift of your compact?

*Dro. S.* I sir! I never saw her till this time.

*Ant. S.* Villain, thou liest; for even her  
very words

Didst thou deliver to me on the mart.

*Dro. S.* I never spake with her in all my  
life.

*Ant. S.* How can she thus, then, call us by  
our names,

Unless it be by inspiration!

*Ant. S.* How ill agrees it with your gravity  
To counterfeit thus grossly with your slave,

Abetting him to thwart me in my mood!

Be it my wrong you are from me exempt,<sup>2</sup>

But wrong not that wrong with a more con-  
tempt.

Come, I will fasten on this sleeve of thine.

Thou art an elm, my husband, I a vine,

Whose weakness, married to thy stronger  
state,

Makes me with thy strength to communi-  
cate:

If aught possess thee from me, it is dress,

Usurping ivy, brier, or idle moss; 160

Who, all for want of pruning, with intrusion  
Infect thy sap and live on thy confusion.

*Ant. S.* To me she speaks; she moves me for  
her theme:

What, was I married to her in my dream?

Or sleep I now, and think I hear all this?

What error drives our eyes and ears amiss?

Until I know this sure uncertainty,

I'll entertain the offer'd fallacy.

*Luc.* Dromio, go bid the servants spread for  
dinner.

*Dro. S.* O, for my beads! I cross me for a  
sinner. 170

This is the fairy land: O spite of spites!

We talk with goblin owls and elvish sprites:

If we obey them not, this will ensue,

They'll suck our breath, or pinch us black and  
blue.

<sup>1</sup> Fall, let fall.

<sup>2</sup> From me exempt, absent from my company.

*Luc.* Why prat'st thou to thyself and answer'st not? 195  
*Dromio*, thou drone, thou snail, thou slug, thou sot!  
*Dro. S.* I am transformed, master, am I not!  
*Ant. S.* I think thou art in mind, and so am I.  
*Dro. S.* Nay, master, both in mind and in my shape.  
*Ant. S.* Thou hast thine own form.  
*Dro. S.* No, I am an ape. 200  
*Luc.* If thou art chang'd to aught, 't is to an ass.  
*Dro. S.* 'T is true; she rides me and I long for grass.  
 'T is so, I am an ass; else it could never be  
 But I should know her as well as she knows me.  
*Adr.* Come, come, no longer will I be a fool,

To put the finger in the eye and weep, 206  
 Whilst man and master laugh my woes to scorn.  
 Come, sir, to dinner. *Dromio*, keep the gate.  
 Husband, I'll dine above with you to-day  
 And shrieve you of a thousand idle pranks. 210  
 Sirrah, if any ask you for your master,  
 Say he dines forth, and let no creature enter.  
 Come, sister. *Dromio*, play the porter well.  
*Ant. S.* Am I in earth, in heaven, or in hell?  
 Sleeping or waking? mad or well-advis'd?  
 Known unto these, and to myself disguis'd!  
 I'll say as they say, and perséver so,  
 And in this mist at all adventures go.  
*Dro. S.* Master, shall I be porter at the gate?  
*Adr.* Ay; and let none enter, lest I break  
 your pate. 220  
*Luc.* Come, come, Antipholus, we dine too late. [Exeunt.]

## ACT III.

## SCENE I. Before the house of Antipholus of Ephesus.

Enter ANTIPHOLUS of Ephesus, DROMIO of Ephesus, ANGELO, and BALTHAZAR.

*Ant. E.* Good Signior Angelo, you must excuse us all;  
 My wife is shrewish when I keep not hours:  
 Say that I linger'd with you at your shop  
 To see the making of her carkanet,<sup>1</sup>  
 And that to-morrow you will bring it home.  
 But here's a villain that would face me down  
 He met me on the mart, and that I beat him,  
 And charg'd him with a thousand marks in gold,  
 And that I did deny my wife and house.  
 Thou drunkard, thou, what didst thou mean  
 by this? 10  
*Dro. E.* Say what you will, sir, but I know  
 what I know;  
 That you beat me at the mart, I have your  
 hand to show:

If the skin were parchment and the blows you  
 gave were ink, 13  
 Your own handwriting would tell you what I  
 think.  
*Ant. E.* I think thou art an ass.  
*Dro. E.* Marry, so it doth appear  
 By the wrongs I suffer and the blows I bear.  
 I should kick, being kick'd; and, being at that  
 pass,  
 You would keep from my heels, and beware  
 of an ass.  
*Ant. E.* You're sad, Signior Balthazar: pray  
 God our cheer  
 May answer my good will and your good wel-  
 come here. 20  
*Bal.* I hold your dainties cheap, sir, and  
 your welcome dear.  
*Ant. E.* O, Signior Balthazar, either at flesh  
 or fish,  
 A table full of welcome makes scarce one  
 dainty dish.  
*Bal.* Good meat, sir, is common; that every  
 churl affords.  
*Ant. E.* And welcome more common; for  
 that's nothing but words.

<sup>1</sup> Carkanet, necklace.

keep, 206  
my woes to

ep the gate.  
to-day  
pranks. 210  
ster,  
ture enter.  
orter well.  
aven, or in

advis'd?  
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s go.  
at the gate?  
lest I break  
220  
we dine too  
[Exeunt.

he blows you  
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being at that

s, and beware  
althazar: pray

our good well-  
20  
cheap, sir, and

, either at flesh  
kes scarce one

non; that every

e common; for

*Bal.* Small cheer and great welcome makes  
a merry feast. 20

*Ant. E.* Ay to a niggardly host and more  
sparing guest:

But though my cates be mean, take them in  
good part;

Better cheer may you have, but not with  
better heart.

But, soft! my door is lock'd. Go bid them  
let us in. 30

*Dro. E.* Maud, Bridget, Marian, Cicely,  
Gillian, Ginn!

*Dro. S.* [Within] Mome,<sup>1</sup> malt-horse,<sup>2</sup> capon,  
coxcomb, idiot, patch!<sup>3</sup>

Either get thee from the door, or sit down at  
the hatch.<sup>4</sup>

Dost thou conjure for wenches, that thou  
call'st for such store,

When one is one too many? Go get thee from  
the door.

*Dro. E.* What patch is made our porter?  
My master stays in the street.

*Dro. S.* [Within] Let him walk from whence  
he came, lest he catch cold on's feet.

*Ant. E.* Who talks within there? ho, open  
the door!

*Dro. S.* [Within] Right, sir; I'll tell you  
when, an you'll tell me wherefore.

*Ant. E.* Wherefore? for my dinner: I have  
not din'd to-day. 40

*Dro. S.* [Within] Nor to-day here you must  
not; come again when you may.

*Ant. E.* What art thou that keep'st me out  
from the house I owe?

*Dro. S.* [Within] The porter for this time,  
sir, and my name is Dromio.

*Dro. E.* O villain! thou hast stolen both  
mine office and my name.

The one ne'er got me credit, the other mickle  
blame.

If thou hadst been Dromio to-day in my place,  
Thou wouldst have chang'd thy face for a name  
or thy name for a face.

*Luce.* [Within] What a coil<sup>5</sup> is there! Dromio,  
who are those at the gate?

*Dro. E.* Let my master in, Luce.

*Luce.* [Within] Faith, no; he comes too late;

<sup>1</sup> Mome, buffoon.

Patch, fool.

Coil, disturbance.

<sup>2</sup> Malt-horse, dray-horse.

<sup>4</sup> Hatch, wicket or half-door.

[And so tell your master.

*Dro. E.* O Lord, I must laugh!  
Have at you with a proverb—Shall I set in  
my staff? 51

*Luce.* [Within] Have at you with another;  
that's—When? can you tell?



*Dro. S.* Mome, malt-horse, capon, coxcomb, idiot, patch!  
Either get thee from the door, or sit down at the hatch.

*Dro. S.* [Within] If thy name be call'd Luce,  
—Luce, thou hast answer'd him well.

*Ant. E.* Do you hear, you minion? you'll  
let us in, I hope?

*Luce.* [Within] I thought to have ask'd you.  
*Dro. S.* [Within] And you said no.

*Dro. E.* So, come, help: well struck! there  
was blow for blow. ]

*Ant. E.* Thou baggage, let me in.

*Luce.* [*Within*] Can you tell for whose sake? 57

*Dro. E.* Master, knock the door hard.

*Luce.* [*Within*] Let him knock till it ache.

*Ant. E.* You'll cry for this, minion, if I beat the door down.

*Luce.* [*Within*] What needs all that, and a pair of stocks in the town? 60

*Adr.* [*Within*] Who is that at the door that keeps all this noise?

*Dro. S.* [*Within*] By my troth, your town is troubled with unruly boys.

*Ant. E.* Are you there, wife? you might have come before.

*Adr.* [*Within*] Your wife, sir knave! go get you from the door.

*Dro. E.* If you went in pain, master, this "knave" would go sore.

*Ang.* Here is neither cheer, sir, nor welcome: we would fain have either.

*Bal.* In debating which was best, we shall part<sup>1</sup> with neither.

*Dro. E.* They stand at the door, master; bid them welcome hither.

*Ant. E.* There is something in the wind, that we cannot get in.

*Dro. E.* You would say so, master, if your garments were thin. 70

[Your cake is warm within; you stand here in the cold:

It would make a man mad as a buck, to be so bought and sold.

*Ant. E.* Go fetch me something: I'll break ope the gate.

*Dro. S.* [*Within*] Break any breaking here, and I'll break your knave's pate.

*Dro. E.* A man may break a word with you, sir, and words are but wind,

Ay, and break it in your face, so he break it not behind.

*Dro. S.* [*Within*] It seems thou want'st breaking: out upon thee, hind!

*Dro. E.* Here's too much "out upon thee!" I pray thee, let me in.

*Dro. S.* [*Within*] Ay, when fowls have no feathers, and fish have no fin.

*Ant. E.* Well, I'll break in: go borrow me a crow.<sup>2</sup> 80

*Dro. E.* A crow without feather? Master, mean you so? 81

For a fish without a fin, there's a fowl without a feather:

If a crow help us in, sirrah, we'll pluck a crow together. ]

*Ant. E.* Go get thee gone; fetch me an iron crow.

*Bal.* Have patience, sir; O, let it not be so! Herein you war against your reputation,

And draw within the compass of suspect

The unviolated honour of your wife.

Once this<sup>3</sup>—your long experience of her wisdom,

Her sober virtue, years, and modesty, 90

Plead on her part some cause to you unknown; And doubt not, sir, but she will well excuse

Why at this time the doors are made<sup>4</sup> against you.

Be rul'd by me: depart in patience,

And let us to the Tiger all to dinner;

[And, about evening, come yourself, alone,

To know the reason of this strange restraint.

If by strong hand you offer to break in

Now in the stirring passage of the day,

A vulgar comment will be made of it; 100

And that supposed by the common rout

Against your yet ungalled estimation,

That may with foul intrusion enter in,

And dwell upon your grave when you are

dead;

For slander lives upon succession,

For ever hous'd where 't gets possession. ]

*Ant. E.* You have prevail'd: I will depart

in quiet,

And, in despite of mirth, mean to be merry.

I know a wench of excellent discourse,

Pretty and witty, wild and yet, too, gentle: 110

There will we dine. This woman that I mean,

My wife—but, I protest, without desert—

Hath oftentimes upbraided me withal:

To her will we to dinner. [*To Ang.*] Get

you home

And fetch the chain; by this I know 't is made:

Bring it, I pray you, to the Porpentine;<sup>5</sup>

For there's the house: that chain will I bestow

<sup>3</sup> Once this, think once for all on this.

<sup>4</sup> Made, barred

<sup>5</sup> Porpentine, the old name for porcupine.

<sup>1</sup> Part, depart, go away.

<sup>2</sup> Crow, crowbar.



# THE COMEDY OF ERRORS.

ACT III. Scene 2.

ACT III. Scene 1.

Be it for nothing but to spite my wife— 118  
Upon mine hostess there: good sir, make  
haste.  
Since mine own doors refuse to entertain me,  
I'll knock elsewhere, to see if they'll disdain  
me. 121  
*Aug.* I'll meet you at that place some hour  
hence.  
*Ant. E.* Do so. This jest shall cost me some  
expense. [Exeunt.]

SCENE II. *The same.*

*Enter LUCIANA and ANTIPHOLUS of Syracuse.*

*Luc.* And may it be that you have quite  
forgot  
A husband's office? shall, Antipholus,  
Even in the spring of love, thy love-springs rot?  
Shall love, in building, grow so ruinous?  
If you did wed my sister for her wealth,  
Then for her wealth's sake use her with  
more kindness:  
Or if you like elsewhere,<sup>1</sup> do it by stealth;  
Muffle your false love with some show of  
blindness:  
Let not my sister read it in your eye;  
Be not thy tongue thy own shame's orator;  
Look sweet, speak fair, become disloyalty; 11  
Apparel vice like virtue's harbinger;  
[Bear a fair presence, though your heart be  
tainted;  
Teach sin the carriage of a holy saint;  
Be secret-false: what need she be acquainted?  
What simple thief brags of his own attainment?  
Tis double wrong, to truant with your bed  
And let her read it in thy looks at board:  
Shame hath a bastard fame, well managed;  
Ill deeds are doubled with an evil word. ] 20  
Alas, poor women! make us but believe,  
Being compact of credit, that you love us;  
Though others have the arm, show us the  
sleeve;  
We in your motion turn, and you may move  
us.  
Then, gentle brother, get you in again;  
Comfort my sister, cheer her, call her wife:  
Tis holy sport to be a little vain.<sup>2</sup>

<sup>1</sup> i.e. elsewhere, i.e. are attached to another woman.  
<sup>2</sup> i.e. in sin.

When the sweet breath of flattery conquers  
strife. 28

*Ant. S.* Sweet mistress,—what your name  
is else, I know not,

Nor by what wonder you do hit of mine,—  
Less in your knowledge and your grace you  
show not 31  
Than our earth's wonder, more than earth  
divine.



*Ant. S.* Sweet mistress,—what your name is else, I know not.

[Teach me, dear creature, how to think and  
speak;

Lay open to my earthy-gross conceit,  
Smother'd in errors, feeble, shallow, weak,  
The folded meaning of your word's <sup>1</sup> conceit.  
Against my soul's pure truth why labour you,  
To make it wander in an unknown field?  
Are you a god? would you create me new?  
Transform me then, and to your power I'll  
yield. ] 40

But if that I am I, then well I know  
Your weeping sister is no wife of mine,  
Nor to her bed no homage do I owe:



Far more, far more to you do I decline,<sup>1</sup> 44  
 O, train me not, sweet mermaid, with thy note,  
 To drown me in thy sister's flood of tears;  
 Sing, siren, for thyself, and I will dote:  
 Spread o'er the silver waves thy golden hairs,  
 And as a bed I'll take them, and there lie;  
 And, in that glorious supposition, think 50  
 He gains by death that hath such means to die:

Let Love, being light, be drowned if she sink!

*Luc.* What, are you mad, that you do reason so!

*Ant. S.* Not mad, but mated; how, I do not know.

*Luc.* It is a fault that springeth from your eye.

*Ant. S.* For gazing on your beams, fair sun, being by.

*Luc.* Gaze where you should, and that will clear your sight.

*Ant. S.* As good to wink, sweet love, as look on night.

*Luc.* Why call you me love? call my sister so.

*Ant. S.* Thy sister's sister.

*Luc.* That's my sister. No; 60  
*Ant. S.*

It is thyself, mine own self's better part,  
 Mine eye's clear eye, my dear heart's dearer heart,

My food, my fortune, and my sweet hope's aim,

My sole earth's heaven, and my heaven's claim.

*Luc.* All this my sister is, or else should be.

*Ant. S.* Call thyself sister, sweet, for I am thee.

Thou wilt I love and with thee lead my life:  
 Thou hast no husband yet, nor I no wife. 65  
 Give me thy hand.

*Luc.* O, soft, sir! hold you still:  
 I'll fetch my sister, to get her good will. [*Exit.*]

*Enter DROMIO of Syracuse.*

*Ant. S.* Why, how now, Dromio! where runn'st thou so fast!

*Dro. S.* Do you know me, sir? am I Dromio! am I your man? am I myself!

<sup>1</sup> Decline, lean, or am drawn, towards.

*Ant. S.* Thou art Dromio, thou art my man, thou art thyself. 70

*Dro. S.* I am an ass, I am a woman's man, and besides myself.

*Ant. S.* What woman's man? and how besides thyself? 80

*Dro. S.* Marry, sir, besides myself, I am due to a woman; one that claims me, one that haunts me, one that will have me.

[*Ant. S.* What claim lays she to thee!

*Dro. S.* Marry, sir, such claim as you would lay to your horse; and she would have me as a beast: not that, I being a beast, she would have me; but that she, being a very beastly creature, lays claim to me.]

*Ant. S.* What is she? 90

*Dro. S.* A very reverent body; ay, such a one as a man may not speak of without he say "Sir-reverence." I have but lean luck in the match, and yet is she a wondrous fat marriage.

*Ant. S.* How dost thou mean a fat marriage!

*Dro. S.* Marry, sir, she's the kitchen wench, and all grease; and I know not what use to put her to, but to make a lamp of her, and run from her by her own light. [I warrant, her rags, and the tallow in them, will burn a Poland winter: if she lives till doomsday, she'll burn a week longer than the whole world.]

*Ant. S.* What complexion is she of?

*Dro. S.* Swart, like my shoe, but her face nothing like so clean kept: for why, she sweats; a man may go over shoes in the grime of it.

*Ant. S.* That's a fault that water will mend.

*Dro. S.* No, sir, 'tis in grain; Noah's flood could not do it.

*Ant. S.* What's her name? 110

*Dro. S.* Nell, sir; but her name and three quarters, that's an ell and three quarters, will not measure her from hip to hip.

*Ant. S.* Then she bears some breadth?

*Dro. S.* No longer from head to foot than from hip to hip: she is spherical, like a globe; I could find out countries in her.

*Ant. S.* In what part of her body stands Ireland?

*Dro. S.* Marry, sir, in her buttocks: I found it out by the bogs. 121

*Ant. S.* Where Scotland? 122

*Dro. S.* I found it by the barrenness; hard  
in the palm of the hand.

*Ant. S.* Where France?

*Dro. S.* In her forehead; arm'd and re-  
verted, making war against her hair.

*Ant. S.* Where England? 123

*Dro. S.* I looked for the chalky cliffs, but I  
could find no whiteness in them; but I guess  
it stood in her chin, by the salt rheum that  
ran between France and it.

*Ant. S.* Where Spain?



*Ant. S.* Why, how now, Dromio! where runn'st thou so fast?

*Dro. S.* Faith, I saw it not; but I felt it hot  
in her breath.

*Ant. S.* Where America, the Indies?

*Dro. S.* Oh, sir, upon her nose, all o'er em-  
bellished with rubies, carbuncles, sapphires,  
declining their rich aspect to the hot breath of  
Spain; who sent whole armadoes of carracks<sup>1</sup>  
to be ballast at her nose. 141

*Ant. S.* Where stood Belgium, the Nether-  
lands?

*Dro. S.* Oh, sir, I did not look so low. ] To  
include, this drudge, or diviner, laid claim to  
me: called me Dromio; swore I was assur'd

to her; told me what privy marks I had about  
me, as, the mark of my shoulder, the mole in  
my neck, the great wart on my left arm, that  
I amaz'd ran from her as a witch:

And, I think, if my breast had not been made  
of faith, and my heart of steel, 150  
She had transform'd me to a curtal<sup>2</sup> dog, and  
made me turn i' the wheel.

*Ant. S.* Go hie thee presently, post to the  
road:

And if the wind blow any way from shore,  
I will not harbour in this town to-night:  
If any bark put forth, come to the mart,

<sup>1</sup> Carracks, Spanish merchant-ships.

<sup>2</sup> Curtal, crop-tailed.

Where I will walk till thou return to me. 150  
If every one knows us and we know none,  
'Tis time, I think, to trudge, pack and be gone.

*Dro. S.* As from a bear a man would run  
for life,  
So fly I from her that would be my wife.

[*Exit.*

*Ant. S.* There's none but witches do inhabit here; 161  
And therefore 'tis high time that I were hence.  
She that doth call me husband, even my soul  
Doth for a wife abhor. But her fair sister,  
Possess'd with such a gentle sovereign grace,  
Of such enchanting presence and discourse,  
Hath almost made me traitor to myself;  
But, lest myself be guilty to self-wrong,  
I'll stop mine ears against the mermaid's song.

*Enter ANGELO with the chain.*

*Ang.* Master Antipholus,—

*Ant. S.* Ay, that's my name. 170

*Ang.* I know it well, sir: lo, here is the chain.

I thought to have ta'en you at the Porpentine:  
The chain unfinish'd made me stay thus long.

*Ant. S.* What is your will that I should do with this? 174

*Ang.* What please<sup>1</sup> yourself, sir: I have made it for you.

*Ant. S.* Made it for me, sir! I bespoke it not.

*Ang.* Not once, nor twice, but twenty times you have.

Go home with it, and please your wife withal;  
And soon, at supper-time, I'll visit you,  
And then receive my money for the chain. 180

*Ant. S.* I pray you, sir, receive the money now,

For fear you ne'er see chain nor money more.

*Ang.* You are a merry man, sir: fare you well. [*Exit.*

*Ant. S.* What I should think of this, I cannot tell:

But this I think, there's no man is so vain<sup>2</sup>

That would refuse so fair an offer'd chain.

I see a man here needs not live by shifts,

When in the streets he meets such golden gifts.

I'll to the mart, and there for Dromio stay:

If any ship put out, then straight away. [*Exit.*

## ACT IV.

### SCENE I. A public place.

*Enter SECOND MERCHANT, ANGELO, and an Officer.*

*Sec. Mer.* You know since Pentecost the sum is due,

And since I have not much importun'd you;  
Nor now I had not, but that I am bound  
To Persia, and want gilders for my voyage:  
Therefore make present satisfaction,  
Or I'll attach you by this officer.

*Ang.* Even just the sum that I do owe to you

Is growing to me by Antipholus;  
And in the instant that I met with you  
He had of me a chain: at five o'clock 10  
I shall receive the money for the same.  
Pleaseth you walk with me down to his house,  
I will discharge my bond, and thank you too.

*Enter ANTIPHOLUS of Ephesus and DROMIO of Ephesus from the Courtezan's.*

*Off.* That labour may you save: see where he comes. 14

*Ant. E.* While I go to the goldsmith's house, go thou

And buy a rope's end: that will I bestow

Among my wife and her confederates,

For locking me out of my doors by day.

But, soft! I see the goldsmith. Get thee gone;

Buy thou a rope and bring it home to me. 20

*Dro. E.* I buy a thousand pound a year! I buy a rope! [*Exit.*

*Ant. E.* A man is well help up that trusts to you:

I promised your presence and the chain;

But neither chain nor goldsmith came to me.

<sup>1</sup> What please, what may please.    <sup>2</sup> Vain, foolish.

I should do  
174  
I have made

I bespoke it  
twenty times

wife withal;  
sit you,  
the chain. 180  
e the money

money more.  
sir: give you  
[*Exit.*  
of this, I can-

is so vain<sup>2</sup>  
r'd chain.  
ly shifts,  
such golden

Dromio stay:  
away. [*Exit.*

and DROMIO  
tezan's.

ave: see where  
14  
smith's house,

I bestow  
erates,  
s by day.  
Get thee gone;  
ome to me. 20  
ound a year! I  
[*Exit.*  
p that trusts to

the chain;  
h came to me.

<sup>2</sup> Vain, foolish.

Belike you thought our love would last too  
long, 25  
If it were chain'd together, and therefore came  
not.

*Ang.* Saving your merry humour, here's the  
note

How much your chain weighs to the utmost  
carat,

The fineness of the gold, and chargeful fashion,  
Which doth amount to three odd ducats more  
Than I stand debted to this gentleman: 31

I pray you, see him presently discharg'd,  
For he is bound to sea and stays but for it.

*Ant. E.* I am not furnish'd with the present  
money;

Besides, I have some business in the town.  
Good signior, take the stranger to my house,  
And with you take the chain, and bid my wife  
Disburse the sum on the receipt thereof:

Perchance I will be there as soon as you.

*Ang.* Then you will bring the chain to her  
yourself? 40

*Ant. E.* No; bear it with you, lest I come  
not time enough.

*Ang.* Well, sir, I will. Have you the chain  
about you?

*Ant. E.* An if I have not, sir, I hope you  
have;

Or else you may return without your money.

*Ang.* Nay, come, I pray you, sir, give me  
the chain:

Both wind and tide stays for this gentleman,  
And I, to blame, have held him here too long.

*Ant. E.* Good Lord! you use this dalliance  
to excuse

Your breach of promise to the Porpentine.  
I should have chid you for not bringing it, 50

But, like a shrew, you first begin to brawl.

*Sec. Mer.* The hour steals on; I pray you,  
sir, dispatch.

*Ang.* You hear how he importunes me;—  
the chain!

*Ant. E.* Why, give it to my wife, and fetch  
your money.

*Ang.* Come, come, you know I gave it you  
even now.

Either send the chain, or send me by<sup>1</sup> some  
token.

<sup>1</sup> By, with.

*Ant. E.* Fie, now you run this humour out  
of breath. 57

Come, where's the chain? I pray you, let me  
see it.

*Sec. Mer.* My business cannot brook this  
dalliance.

Good sir, say whe'r you'll answer me or no: 60  
If not, I'll leave him to the officer.

*Ant. E.* I answer you! what should I answer  
you?

*Ang.* The money that you owe me for the  
chain.

*Ant. E.* I owe you none till I receive the  
chain.

*Ang.* You know I gave't you half an hour  
since.

*Ant. E.* You gave me none: you wrong me  
much to say so.

*Ang.* You wrong me more, sir, in denying it:  
Consider how it stands upon my credit.

*Sec. Mer.* Well, officer, arrest him at my  
suit.

*Off.* I do;

And charge you in the duke's name to obey  
me. 70

*Ang.* This touches me in reputation.

Either consent to pay this sum for me,

Or I attach you by this officer.

*Ant. E.* Consent to pay thee that I never  
had!

Arrest me, foolish fellow, if thou dar'st.

*Ang.* Here is thy fee; arrest him, officer.

I would not spare my brother in this case,

If he should scorn me so apparently.<sup>2</sup>

*Off.* I do arrest you, sir: you hear the suit.

*Ant. E.* I do obey thee till I give thee  
bail.— 80

But, sirrah, you shall buy this sport as dear

As all the metal in your shop will answer.

*Ang.* Sir, sir, I shall have law in Ephesus,  
To your notorious shame, I doubt it not.

*Enter DROMIO of Syracuse, from the bay.*

*Dro. S.* Master, there is a bark of Epi-  
damium,

That stays but till her owner comes aboard,

Then, sir, she bears away. Our fraughtage,<sup>3</sup>  
sir,

<sup>2</sup> Apparently, openly.

<sup>3</sup> Fraughtage, cargo.

I have convey'd aboard; and I have bought  
The oil, the balsamum, and aqua-vitæ.  
The ship is in her trim; the merry wind<sup>90</sup>  
Blows fair from land: they stay for nought  
at all

But for their owner, master, and yourself.

*Ant. E.* How now! a madman! Why, thou  
peevish sheep,

What ship of Epidamium stays for me?

*Dro. S.* A ship you sent me to, to hire  
waftage.<sup>1</sup>

*Ant. E.* Thou drunken slave, I sent thee for  
a rope,

And told thee to what purpose and what end.

*Dro. S.* You sent me, sir, for a rope's end  
as soon:

You sent me to the bay, sir, for a bark.

*Ant. E.* I will debate this matter at more  
leisure,<sup>100</sup>

And teach your ears to list me with more  
heed.

To Adriana, villain, hie thee straight:  
Give her this key, and tell her, in the desk  
That's cover'd o'er with Turkish tapestry,  
There is a purse of ducats; let her send it:  
Tell her I am arrested in the street,  
And that shall bail me: hie thee, slave, be  
gone!

On, officer, to prison till it come.

[*Exeunt Sec. Merchant, Angelo,  
Officer, and Ant. E.*]

*Dro. S.* To Adriana! that is where we  
din'd,

Where Dowsabel did claim me for her hus-  
band:<sup>110</sup>

She is too big, I hope, for me to compass.

Thither I must, although against my will,  
For servants must their masters' minds fulfil.

[*Exit.*]

SCENE II. *The house of Antipholus of  
Ephesus.*

*Enter ADRIANA and LUCIANA.*

*Adr.* Ah, Luciana, did he tempt thee so?  
Might'st thou perceive austere<sup>2</sup> in his eye  
That he did plead in earnest? yea, or no?

Look'd he or red or pale, or sad or merry?  
What observation mad'st thou, in this case,  
Of his heart's meteors tilting in his face?<sup>10</sup>

*Luc.* First he denied you had in him no  
right.

*Adr.* He meant he did me none; the more  
my spite.

*Luc.* Then swore he that he was a stranger  
here.

*Adr.* And true he swore, though yet for-  
sworn he were.<sup>10</sup>

*Luc.* Then pleaded I for you.

*Adr.* And what said he?

*Luc.* That love I begg'd for you he begg'd  
of me.

*Adr.* With what persuasion did he tempt  
thy love?

*Luc.* With words that in an honest suit  
might move.

First he did praise my beauty, then my speech.

*Adr.* Didst speak him fair?

*Luc.* Have patience, I beseech.

*Adr.* I cannot, nor I will not, hold me still;  
My tongue, though not my heart, shall have  
his will.

He is deformed, crooked, old and sere,  
Ill-fac'd, worse bodied, shapeless everywhere;  
Vicious, ungente, foolish, blunt, unkind,<sup>21</sup>  
Stigmatical<sup>3</sup> in making, worse in mind.

*Luc.* Who would be jealous, then, of such  
a one?

No evil lost is wail'd when it is gone.

*Adr.* Ah, but I think him better than I say,  
And yet would herein others' eyes were  
worse.

Far from her nest the lapwing cries away:

My heart prays for him, though my tongue  
do curse.

*Enter DROMIO of Syracuse.*

*Dro. S.* Here! go; the desk, the purse!  
sweet, now, make haste.

*Luc.* How hast thou lost thy breath?

*Dro. S.* By running fast.<sup>30</sup>  
*Adr.* Where is thy master, Dromio? is he  
well?

*Dro. S.* No, he's in Tartar limbo, worse  
than hell.

<sup>1</sup> To hire waftage, to engage a vessel (see III. 2. 155).

<sup>2</sup> Austere, surely, seriously.

<sup>3</sup> Stigmatical, marked (by deformity).

A devil in an everlasting garment<sup>1</sup> hath him;  
One whose hard heart is button'd up with  
steel; 34

A fiend, a fairy, pitiless and rough;  
A wolf, may, worse, a fellow all in buff;  
A back-friend,<sup>2</sup> a shoulder-clapper,<sup>3</sup> one that  
countermands

The passages of alleys, creeks, and narrow  
lands;

A hound that runs counter, and yet draws  
dry-foot<sup>4</sup> well;

One that, before the judgment, carries poor  
souls to hell. 40

*Adr.* Why, man, what is the matter?



*Dro. S.* No, he's in Tartar limbo, worse than hell.

*Dro. S.* I do not know the matter: he is  
'rested on the case. 42

*Adr.* What, is he arrested? Tell me at  
whose suit.

*Dro. S.* I know not at whose suit he is ar-  
rested well;

But 'is, in a suit of buff which 'rested him,  
that can I tell.

Will you send him, mistress, redemption, the  
money in his desk?

*Adr.* Go fetch it, sister. [*Exit Luciana.*]

This I wonder at,  
That he, unknown to me, should be in debt.

<sup>1</sup> Everlasting garment, the buff jerkin of the sheriff's  
officer.

<sup>2</sup> Back-friend, secret enemy. <sup>3</sup> Shoulder-clapper, bailiff  
VOL. I.

Tell me, was he arrested on a band?<sup>5</sup>

*Dro. S.* Not on a band, but on a stronger  
thing; 50

A chain, a chain:—do you not hear it ring?

*Adr.* What, the chain?

*Dro. S.* No, no, the bell: 'tis time that I  
were gone:

[It was two ere I left him, and now the clock  
strikes one.

*Adr.* The hours come back! that did I  
never hear.

<sup>4</sup> Draws dry-foot, hunts by the scent of the footsteps  
like a bloodhound.

<sup>5</sup> Band, bond, but it also means "neckcloth," hence the  
pun in next line.

*Dro. S.* O, yes; if any hour meet a sergeant,  
a' turns back for very fear.

*Ant. S.* As if Time were in debt! how fondly  
dost thou reason!

*Dro. S.* Time is a very bankrupt, and owes<sup>1</sup>  
more than he's worth to season.

Nay, he's a thief too; have you not heard men  
say,

That Time comes stealing on by night and  
day!

If Time be in debt and theft, and a sergeant  
in the way,

Hath he not reason to turn back an hour in a  
day?

*Re-enter LUCIANA with a purse.*

*Ant. S.* Go, Dromio; there's the money, bear  
it straight,

And bring thy master home immediately.  
Come, sister: I am press'd down with conceit,<sup>2</sup>

Conceit, my comfort and my injury.

*[Exeunt.]*

### SCENE III. A public place.

*Enter ANTIPHOLUS of Syracuse.*

*Ant. S.* There's not a man I meet but doth  
salute me

As if I were their well-acquainted friend;  
And every one doth call me by my name.

Some tender money to me; some invite me;  
Some offer me commodities to buy:

Even now a tailor call'd me in his shop,  
And show'd me silks that he had bought  
for me,

And therewithal took measure of my body.

Sure, these are but imaginary wives,<sup>3</sup>  
And Lapland sorcerers inhabit here.

*Enter DROMIO of Syracuse.*

*Dro. S.* Master, here's the gold you sent  
me for. [What, have you got the picture  
of old Adam new-apparell'd?

*Ant. S.* What gold is this? what Adam dost  
thou mean?

*Dro. S.* Not that Adam that kept the Para-

dise, but that Adam that keeps the prison: he  
that goes in the calf's skin that was kill'd for  
the Prodigal; he that came behind you, sir,  
like an evil angel, and bid you forsake your  
liberty.

*Ant. S.* I understand thee not.

*Dro. S.* No? why, 'tis a plain case: he that  
went, like a bass-viol, in a case of leather; the  
man, sir, that, when gentlemen are tired, gives  
them a fob and 'rests them; he, sir, that takes  
pity on decayed men, and gives them suits of  
durance; he that sets up his rest to do more  
exploits with his mace than a morris-pike.<sup>4</sup>

*Ant. S.* What! thou mean'st an officer?

*Dro. S.* Ay, sir, the sergeant of the band;  
he that brings any man to answer it that  
breaks his band; one that thinks a man always  
going to bed, and says "God give you good  
rest!"<sup>5</sup>

*Ant. S.* Well, sir, there rest in your foolery.  
Is there any ship puts forth to-night? may we  
be gone!

*Dro. S.* Why, sir, I brought you word, an  
hour since, that the bark Expedition put forth  
to-night; and then were you hinder'd by the  
sergeant, to tarry for the hoy Delay. Here  
are the angels<sup>6</sup> that you sent for to deliver  
you.

*Ant. S.* The fellow is distract, and so am I;  
And here we wander in illusions:  
Some blessed power deliver us from hence!

*Enter a COURTEZAN.*

*Cour.* Well met, well met, master Anti-  
pholus.

I see, sir, you have found the goldsmith now:  
Is that the chain you promis'd me to-day?

*Ant. S.* Satan, avoid! I charge thee, tempt  
me not.

*Dro. S.* Master, is this Mistress Satan?

*Ant. S.* It is the devil.

*Dro. S.* Nay, she is worse, she is the devil's  
dam; [and here she comes in the habit of  
a light wench; and thereof comes that the  
wenches say "God damn me;" that's as much  
as to say "God make me a light wench." It  
is written, they appear to men like angels of

<sup>1</sup> *Morris-pike*, Moorish pike.

<sup>4</sup> *Give you good rest*, a pun on *rest* and *'rest* for arrest.

<sup>5</sup> *Angels*, gold coins worth about ten shillings.

<sup>1</sup> *Owes*, owns.

<sup>2</sup> *Conceit*, apprehension.

light: light is an effect of fire, and fire will burn: ergo, light wencheth will burn.] Come not near her.

*Cour.* Your man and you are marvellous merry, sir.

Will you go with me? We'll mend our dinner here.

*Dro. S.* Master, if you do, expect spoon-meat; so bespeak a long spoon.

*Ant. S.* Why, Dromio?

*Dro. S.* Marry, he must have a long spoon that must eat with the devil.

*Ant. S.* Avoid thee, fiend! what tell'st thou me of supping?

Thou art, as you are all, a sorceress: I conjure thee to leave me and be gone.

*Cour.* Give me the ring of mine you had at dinner,

Or, for my diamond, the chain you promis'd, to And I'll be gone, sir, and not trouble you.

*Dro. S.* Some devils ask but the parings of one's nail,

A rush, a hair, a drop of blood, a pin,

A nut, a cherry-stone;

But she, more covetous, would have a chain.

Master, be wise: and if you give it her,

The devil will shake her chain and fright us with it.

*Cour.* I pray you, sir, my ring, or else the chain:

I hope you do not mean to cheat me so.

*Ant. S.* Avaunt, thou witch! Come, Dromio, let us go.

*Dro. S.* "Fly pride," says the peacock: mistress, that you know.

[*Exeunt Ant. S. and Dro. S.*]

*Cour.* Now, out of doubt Antipholus is mad, Else would he never so demean himself.

A ring he hath of mine worth forty ducats,

And for the same he promis'd me a chain:

Both one and other he denies me now.

The reason that I gather he is mad,

Besides this present instance of his rage,

Is a mad tale he told to-day at dinner,

Of his own doors being shut against his entrance.

Belike his wife, acquainted with his fits, On purpose shut the doors against his way.

My way is now to hie home to his house,

And tell his wife that, being lunatic,

He rush'd into his house, and took perforce My ring away. This course I fittest choose; For forty ducats is too much to lose. [*Exit.*]

SCENE IV. A street.

*Enter ANTIPHOLUS of Ephesus and the woman away.*

*Ant. E.* Fear me not, man; I will be away:

I'll give thee, ere I leave thee, so much money, To warrant thee, as I am 'rested for.

My wife is in a wayward mood to-day,

And will not lightly trust the messenger,

That I should be attach'd in Ephesus:

I tell you, 't will sound harshly in her ears.

Here comes my man; I think he brings the money.

*Enter DROMIO of Ephesus with a rope's-end.*

How now, sir! have you that I sent you for?

*Dro. E.* Here's that, I warrant you, will pay them all.

*Ant. E.* But where's the money?

*Dro. E.* Why, sir, I gave the money for the rope.

*Ant. E.* Five hundred ducats, villain, for a rope?

*Off.* I'll serve you, sir, five hundred at the rate.

*Ant. E.* To what end did I bid thee hie thee home?

*Dro. E.* To a rope's-end, sir; and to that end am I returned.

*Ant. E.* And to that end, sir, I will welcome you. [*Beating him.*]

*Off.* Good sir, be patient.

*Dro. E.* Nay, 't is for me to be patient; I am in adversity.

*Off.* Good, now, hold thy tongue.

*Dro. E.* Nay, rather persuade him to hold his hands.

*Ant. E.* Thou whoreson, senseless villain!

*Dro. E.* I would I were senseless, sir, that I might not feel your blows.

*Ant. E.* Thou art sensible in nothing but blows, and so is an ass.

*Dro. E.* I am an ass, indeed; you may prove it by my long ears.<sup>1</sup> I have served him from the

<sup>1</sup> 'Ears, years. A pun is intended.



hour of my nativity to this instant, and have nothing at his hands for my service but blows. When I am cold, he heats me with beating; when I am warm, he cools me with beating: I am wak'd with it when I sleep; rais'd with it when I sit; driven out of doors with it when I go from home; welcom'd home with it when I return: nay, I bear it on my shoulders, as a beggar wont<sup>1</sup> her brat; and, I think, when he hath lam'd me, I shall beg with it from door to door.

*Ant. E.* Come, go along; my wife is coming yonder.

*Enter ADRIANA, LUCIANA, the COURTEZAN, and PINCH.*

*Dro. E.* Mistress, *recipere finem*, respect your end; or rather, to prophesy, like the parrot, "beware the rope's-end."

*Ant. E.* Wilt thou still talk? [*Beating him.*]

*Cour.* How say you now? is not your husband mad?

*Adr.* His incivility confirms no less. Good Doctor Pinch, you are a conjurer; Establish him in his true sense again,

And I will please you what you will demand.

*Luc.* Alas, how fiery and how sharp he looks!

*Cour.* Mark how he trembles in his ecstasy!

*Pinch.* Give me your hand, and let me feel your pulse.

*Ant. E.* There is my hand, and let it feel your ear.

[*Striking him.*]  
*Pinch.* I charge thee, Satan, hous'd within this man,

To yield possession to my holy prayers, And to thy state of darkness hie thee straight: I conjure thee by all the saints in heaven!

*Ant. E.* Peace, doting wizard, peace! I am not mad.

*Adr.* O, that thou wert not, poor distressed soul!

*Ant. E.* You minion, you, are these your customers?

Did this companion<sup>2</sup> with the saffron face Revel and feast it at my house to-day, Whilst upon me the guilty doors were shut, And I denied to enter in my house?

*Adr.* O husband, God doth know you were at home;

Where would you had remain'd until this time. Free from these slanders and this open shame!

*Ant. E.* I din'd at home! Thou villain, what sayest thou?

*Dro. E.* Sir, sooth to say, you did not dine at home.

*Ant. E.* Were not my doors lock'd up, and I saut out?

*Dro. E.* Perdie, your doors were lock'd, and you shut out.

*Ant. E.* And did not she herself revile me there?

*Dro. E.* Sins fable, she herself revild you there.

*Ant. E.* Did not her kitchen-maid rail, taunt, and scorn me?

*Dro. E.* Certes, she did; the kitchen-vestal scorn'd you.

*Ant. E.* And did not I in rage depart from thence?

*Dro. E.* In verity you did; my bones bear witness.

That since have felt the vigour of his rage.

*Adr.* Is't good to soothe him in these contraries?

*Pinch.* It is no shame: the fellow finds his vein.

And, yielding to him, humours well his frenzy.

*Ant. E.* Thou hast suborn'd the goldsmith to arrest me.

*Adr.* Alas, I sent you money to redeem you, By Dromio here, who came in haste for it.

*Dro. E.* Money by me! heart and good-will you might;

But surely, master, not a rag of money.

*Ant. E.* Went'st not thou to her for a purse of ducats?

*Adr.* He came to me and I deliver'd it.

*Luc.* And I am witness with her that she did.

*Dro. E.* God and the rope-maker bear me witness

That I was sent for nothing but a rope!

*Pinch.* Mistress, both man and master is possess'd;

I know it by their pale and deadly looks: They must be bound and laid in some dark

<sup>1</sup> Wont, is accustomed (to hear). <sup>2</sup> Companion, fellow.

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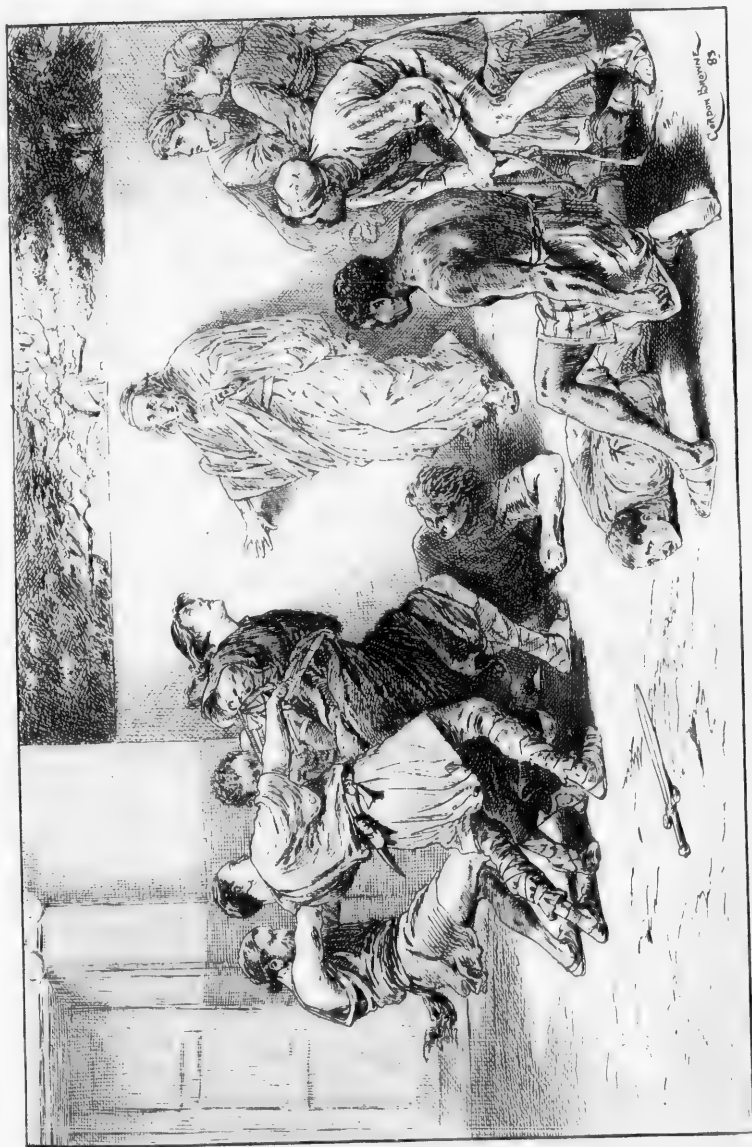
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ACT IV

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*Ant. E.* Say, wherefore didst thou lock me forth to-day? <sup>98</sup>

And why dost thou deny the bag of gold?

*Adr.* I did not, gentle husband, lock thee forth. <sup>100</sup>

*Dro. E.* And, gentle master, I receiv'd no gold;

But I confess, sir, that we were lock'd out.

*Adr.* Dissembling villain, thou speak'st false in both.

*Ant. E.* Dissembling harlot, thou art false in all;

And art confederate with a damned pack

To make a loathsome abject scorn of me:

But with these nails I'll pluck out those false eyes

That would behold in me this shameful sport.

[*Rushes at Adriana, who retreats from him. Pinch makes a sign to the attendants, who come on quickly, and seize Antipholus and bind him, he resisting violently.*]

*Adr.* O, bind him, bind him! let him not come near me.

*Pinch.* More company!—The fiend is strong within him. <sup>110</sup>

*Luc.* Ay me, poor man, how pale and wan he looks!

*Ant. E.* What, will you murder me? Thou gaoler, thou,

I am thy prisoner: wilt thou suffer them To make a rescue?

*Off.* Masters, let him go:

He is my prisoner, and you shall not have him.

*Pinch.* Go bind his man, for he is frantic too. [*They bind Dro. E.*]

*Adr.* What wilt thou do, thou peevish<sup>1</sup> officer!

Hast thou delight to see a wretched man Do outrage and displeasure to himself?

*Off.* He is my prisoner: if I let him go, <sup>120</sup> The debt he owes will be requir'd of me.

*Adr.* I will discharge thee ere I go from thee:

Bear me forthwith unto his creditor

And, knowing how the debt grows, I will pay it.

<sup>1</sup> *Peevish, foolish.*

Good master doctor, see him safe convey'd <sup>125</sup> Home to my house. [O most unhappy day!]

*Ant. E.* O most unhappy strumpet!

*Dro. E.* Master, I am here enter'd in bond for you.

*Ant. E.* Out on thee, villain! wherefore dost thou mad me?

*Dro. E.* Will you be bound for nothing? be mad, good master: cry "The devil!" <sup>131</sup>

*Luc.* God help, poor souls, how idly do they talk!]

*Adr.* Go bear him hence. Sister, go you with me.

[*Exeunt Pinch and Attendants with Antipholus and Dromio bound, still struggling.*]

Say now, whose suit is he arrested at?

*Off.* One Angelo, a goldsmith: do you know him?

*Adr.* I know the man. What is the sum he owes?

*Off.* Two hundred ducats.

*Adr.* Say, how grows it due?

*Off.* Due for a chain your husband had of him.

*Adr.* He did bespeak a chain for me, but had it not.

*Cour.* When as your husband all in rage to-day

Came to my house, and took away my ring— <sup>141</sup> The ring I saw upon his finger now—

Straight after did I meet him with a chain.

*Adr.* It may be so, but I did never see it. Come, gaoler, bring me where the goldsmith is: I long to know the truth hereof at large.

[*Enter ANTIPHOLUS of Syracuse with his rapier drawn, and DROMIO of Syracuse.*]

*Luc.* God, for thy mercy! they are loose again.

*Adr.* And come with naked swords.

Let's call more help to have them bound again.

*Off.* Away! they'll kill us. <sup>150</sup> [*Exeunt, in haste, Adriana, Luciana, the Courtesan, and Officer.*]

*Ant. S.* I see these witches are afraid of swords.

*Dro. S.* She that would be your wife now ran from you.

*Ant. S.* Come to the Centaur; fetch our stuff<sup>1</sup> from thence: 153

I long that we were safe and sound aboard.

*Dro. S.* Faith, stay here this night; they will surely do us no harm: you saw they speak us fair, give us gold: methinks they are such a gentle nation that, but for the mountain of

mad flesh that claims marriage of me, I could find in my heart to stay here still, and turn witch. 160

*Ant. S.* I will not stay to-night for all the town;

Therefore away, to get our stuff aboard.

[*Exeunt.*]

## ACT V.

SCENE I. *A street before a Priory.*

*Enter SECOND MERCHANT and ANGELO.*

*Ang.* I am sorry, sir, that I have hinder'd you;

But, I protest, he had the chain of me, Though most dishonestly he doth deny it.

*Sec. Mer.* How is the man esteem'd here in the city?

*Ang.* Of very reverend reputation, sir, Of credit infinite, highly belov'd, Second to none that lives here in the city:

His word might bear my wealth at any time.

*Sec. Mer.* Speak softly: yonder, as I think, he walks.

*Enter ANTIPHOLUS of Syracuse and DROMIO of Syracuse.*

*Ang.* 'Tis so; and that self chain about his neck, 10

Which he forswore<sup>2</sup> most monstrously to have.

Good sir, draw near to me, I'll speak to him.

Signior Antipholus, I wonder much

That you would put me to this shame and trouble;

And, not without some scandal to yourself,

With circumstance and oaths so to deny

This chain, which now you wear so openly:

Beside the charge, the shame, imprisonment,

You have done wrong to this my honest friend,

Who, but for staying on<sup>3</sup> our controversy, 20

Had hoisted sail, and put to sea to day:

This chain you had of me; can you deny it?

*Ant. S.* I think I had; I never did deny it.

*Sec. Mer.* Yes, that you did, sir, and forswore it too. 24

*Ant. S.* Who heard me to deny it or forswear it?

*Sec. Mer.* These ears of mine, thou know'st, did hear thee.

Fie on thee, wretch! 'tis pity that thou liv'st To walk where any honest men resort.

*Ant. S.* Thou art a villain to impeach me thus;

I'll prove mine honour and mine honesty 30 Against thee presently, if thou dar'st stand.

*Sec. Mer.* I dare, and do defy thee for a villain. [*They draw.*]

*Enter ADRIANA, LUCIANA, the COURTEZAN, and others.*

*Adr.* Hold, hurt him not, for God's sake! he is mad.

Some get within him,<sup>4</sup> take his sword away:

Bind Dromio too, and bear them to my house.

*Dro. S.* Run, master, run; for God's sake, take a house!<sup>5</sup>

This is some priory. In, or we are spoil'd!

[*Exeunt Ant. S. and Dro. S. into the Priory.*]

*Enter the LADY ABBESS.*

*Abb.* Be quiet, people. Wherefore throng you hither?

*Adr.* To fetch my poor distracted husband hence.

Let us come in, that we may bind him fast, 40 And bear him home for his recovery.

<sup>1</sup> *Stuff, baggage.*

<sup>2</sup> *Forswore to have, denied on oath that he had.*

<sup>3</sup> *Staying on, waiting for the end of.*

<sup>4</sup> *Within him, within his guard.*

<sup>5</sup> *Take a house, take (refuge in) a house.*

*Ang.* I knew he was not in his perfect wits.  
*Sec. Mer.* I am sorry now that I did draw  
 on him. 43

*Abb.* How long hath this possession held the  
 man?

*Adr.* This week he hath been heavy, sour,  
 sad,

And much much different from the man he  
 was;

But, till this afternoon, his passion  
 Ne'er brake into extremity of rage.

*Abb.* Hath he not lost much wealth by wreck  
 of sea?

Buried some dear friend? Hath not else his  
 eye

Stray'd<sup>1</sup> his affection in unlawful love,— 51  
 A sin prevailing much in youthful men,

Who give their eyes the liberty of gazing!  
 Which of these sorrows is he subject to?

*Adr.* To none of these, except it be the  
 last;

Namely, some love that drew him oft from  
 home.

*Abb.* You should for that have reprehended  
 him.

*Adr.* Why, so I did.

*Abb.* Ay, but not rough enough.

*Adr.* As roughly as my modesty would let  
 me.

*Abb.* Haply, in private.

*Adr.* And in assemblies too.

*Abb.* Ay, but not enough. 61

*Adr.* It was the copy of our conference:

In bed, he slept not for my urging it;

At board he fed not for my urging it;

Alone, it was the subject of my theme;

In company, I often glanced<sup>2</sup> it;

Still did I tell him it was vile and bad.

*Abb.* And thereof came it that the man was  
 mad;

The venom<sup>3</sup> clamours of a jealous woman  
 Poisons more deadly than a mad dog's tooth. 70

It seems his sleeps were hinder'd by thy rail-  
 ing,

And thereof comes it that his head is light.

Thou say'st his meat was sauc'd with thy up-  
 braidings:

<sup>1</sup> *Stray'd*, caused to stray, misled.

<sup>2</sup> *Glanced*, censured.

<sup>3</sup> *Venom*—venomous, or venom'd.

Unquiet meals make ill digestions: 74

Thereof the raging fire of fever bred;

And what's a fever but a fit of madness?

Thou say'st his sports were hinder'd by thy  
 brawls:

Sweet recreation barr'd, what doth ensue

But moody, moping, and dull melancholy,

[Kinsman to grim and comfortless despair, so

And at her heels a huge infectious troop

Of pale distemperatures<sup>4</sup> and foes to life?

In food, in sport, and life-preserving rest

To be disturb'd, would mad or man or beast: ]

The consequence is, then, thy jealous fits

Have scar'd thy husband from the use of wits.

*Luc.* She never reprehended him but mildly,

When he demean'd himself rough, rude and  
 wildly.

Why bear you these rebukes and answer not?

*Adr.* She did betray me to my own reproof.

Good people, enter, and lay hold on him. 91

*Abb.* No, not a creature enters in my house.

*Adr.* Then let your servants bring my hus-  
 band forth.

*Abb.* Neither: he took this place for sanc-  
 tuary,

And it shall privilege him from your hands,

Till I have brought him to his wits again,

Or lose my labour in assaying it.

*Adr.* I will attend my husband, be his  
 nurse,

Diet his sickness, for it is my office,

And will have no attorney but myself; 100

And therefore let me have him home with  
 me.

*Abb.* Be patient; for I will not let him stir

Till I have us'd the approved means I have,

With wholesome syrups, drugs and holy  
 prayers,

To make of him a formal<sup>5</sup> man again;

It is a branch and parcel of mine oath,

A charitable duty of my order.

Therefore depart, and leave him here with me.

*Adr.* I will not hence, and leave my husband  
 here:

And ill it doth beseem your holiness 110

To separate the husband and the wife.

*Abb.* Be quiet and depart: thou shalt not  
 have him. [Exit.

<sup>4</sup> *Distemperatures*, sicknesses.

<sup>5</sup> *Formal*, reasonable



*Luc.* Complain unto the duke of this indignity.<sup>113</sup>

*Adr.* Come, go: I will fall prostrate at his feet.

And never rise until my tears and prayers  
Have won his grace to come in person hither,  
And take perforce my husband from the  
abbess.

*Sec. Mer.* By this, I think, the dial points  
at five:

Anon, I'm sure, the duke himself in person  
Comes this way to the melancholy vale,<sup>120</sup>  
The place of death and sorry<sup>1</sup> execution,  
Behind the ditches of the abbey here.

*Aug.* Upon what cause?

*Sec. Mer.* To see a reverend Syracusian  
merchant,

Who put unluckily into this bay  
Against the laws and statutes of this town,  
Behooved publicly for his offence.

*Aug.* See where they come: we will behold  
his death.

*Luc.* [*to Adriana*] Kneel to the duke before  
he pass the abbey.

*Enter DUKE, attended; AEGEON bareheaded and  
bound; with the Headsman and other Officers.*

*Duke.* Yet once again proclaim it publicly,  
If any friend will pay the sum for him,<sup>131</sup>  
He shall not die; so much we tender<sup>2</sup> him.

*Adr.* Justice, most sacred duke, against the  
abbess!

*Duke.* She is a virtuous and a reverend lady:  
It cannot be that she hath done thee wrong.

*Adr.* May it please your grace, Antipholus  
my husband,

Whom I made lord of me and all I had,  
At your important<sup>3</sup> letters,—this ill day  
A most outrageous fit of madness took him;  
That desperately he hurried through the  
street,—<sup>140</sup>

With him his bondman, all as mad as he, —  
Doing displeasure to the citizens  
By rushing in their houses, bearing thence  
Rings, jewels, any thing his rage did like.  
Once did I get him bound and sent him home,  
Whilst to take order<sup>4</sup> for the wrongs I went.

<sup>1</sup> *Sorry*, sorrowful, dismal.

<sup>2</sup> *Tender*, regard.

<sup>3</sup> *Important*, i.e. importunate.

<sup>4</sup> *To take order*, to take measures.

That here and there his fury had committed.  
Anon, I wot not by what strong escape,<sup>145</sup>  
He broke from those that had the guard of  
him;

And with his mad attendant and himself,<sup>150</sup>  
Each one with ireful passion, with drawn  
swords,

Met us again, and, madly bent on us,  
Chas'd us away, till raising of more aid,



*Adr.* Justice, most sacred duke, against the abbess!

We came again to bind them. Then they  
fled

Into this abbey, whither we pursu'd them:  
And here the abbess shuts the gates on us,  
And will not suffer us to fetch him out,  
Nor send him forth, that we may bear him  
hence.

Therefore, most gracious duke, with thy com-  
mand,

Let him be brought forth, and borne hence  
for help.<sup>160</sup>

committed.  
scape, 14  
ne guard of  
himself, 150  
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t the abbess!  
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gates on us,  
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d borne hence  
109

THE COMEDY OF ERRORS.

*Duke.* Long since thy husband serv'd me in  
my wars, 161  
And I to thee engag'd a prince's word,  
When thou didst make him master of thy bed,  
To do him all the grace and good I could. —  
O, some of you, knock at the abbey-gate,  
And bid the lady abbess come to me. —  
I will determine this before I stir.

*Enter a Servant.*

*Serv.* O mistress, mistress, shift and save  
yourself!

My master and his man are both broke loose,  
Beaten the maids a-row,<sup>1</sup> and bound the  
doctor, 170

Whose beard they have sing'd off with brands  
of fire;

[And ever, as it blaz'd, they threw on him  
great pail of puddled mire to quench the  
hair:

My master preaches patience to him, while  
His man with scissors nicks him<sup>2</sup> like a fool;]  
And sure, unless you send some present help,  
Between them they will kill the conjurer.

*Abb.* Peace, fool! thy master and his man  
are here,

And that is false thou dost report to us.

*Serv.* Mistress, upon my life, I tell you true;  
I have not breath'd almost since I did see it.  
He cries for you, and vows, if he can take  
you, 182

To scorch your face, and to disfigure you.

[*Cry within.*

Look, hark! I hear him, mistress: fly, he  
gone!

*Duke.* Come, stand by me; fear nothing.  
Guard with halberds!

*Abb.* Ay me, it is my husband! Witness  
you,

That he is borne about invisible:  
Even now we hous'd him in the abbey here;  
And now he's there, past thought of human  
reason.

*Enter ANTIPHOLUS of Ephesus and DROMIO of  
Ephesus.*

*Ant. E.* Justice, most gracious duke, O, grant  
me justice! 190

<sup>1</sup> A-row, in succession. <sup>2</sup> Nicks him, cuts his hair close.

Even for the service that long since I did thee,  
When I bestrid thee in the wars, and took thee  
Deep scars to save thy life; even for the blood  
That then I lost for thee, now grant me justice.

*Effe.* Unless the fear of death doth make  
me dote,

I see my son Antipholus and Dromio.

*Ant. E.* Justice, sweet prince, against that  
woman there!

She whom thou gav'st to me to be my wife,  
That hath abused and dishonour'd me  
Even in the strength and height of injury! 200  
Beyond imagination is the wrong  
That she this day hath shameless thrown on me.

*Duke.* Discover how, and thou shalt find  
me just.

*Ant. E.* This day, great duke, she shut the  
doors upon me,

While she with harlots feasted in my house.

*Duke.* A grievous fault! — Say, woman, didst  
thou so!

*Abb.* No, my good lord; myself, he, and my  
sister,

To-day did dine together. So befall my soul  
As this is false he burdens me withal!

*Luc.* Ne'er may I look on day, nor sleep on  
night, 210

But she tells to your highness simple truth!

*Ang.* O perjur'd woman! They are both  
forsworn;

In this the madman justly chargeth them.

*Ant. E.* My liege, I am advised what I say,  
Neither disturbed with th' effect of wine,  
Nor heady-rash, provok'd with raging ire,  
Albeit my wrongs might make one wiser mad.  
This woman lock'd me out this day from  
dinner:

That goldsmith there, were he not pack'd<sup>3</sup>  
with her,

Could witness it, for he was with me then; 220  
Who parted with me to go fetch a chain,  
Promising to bring it to the Porpentine,  
Where Balthazar and I did dine together.  
Our dinner done, and he not coming thither,  
I went to seek him: in the street I met him,  
And in his company that gentleman.

There did this perjur'd goldsmith swear me  
down

<sup>3</sup> Pack'd, leagu'd.

That I this day of him receiv'd the chain,  
Which, God he knows, I saw not: for the  
which

He did arrest me with an officer. 230  
I did obey, and sent my peasant home  
For certain ducats: he with none return'd.  
Then fairly I bespoke the officer  
To go in person with me to my house.  
By the way we met  
My wife, her sister, and a rabble more  
Of vile confederates. Along with them  
They brought one Pinch, a hungry lean-fac'd  
villain,

A mere anatony, a mountebank,  
A threadbare juggler, and a fortune-teller,  
A needy, hollow-ey'd, sharp-looking wretch,  
A living-dead man: this pernicious slave, 241  
Forsooth, took on him as a conjurer;  
And gazing in mine eyes, feeling my pulse,  
And with no face, as 't were, outfacing me,  
Cries out, I was possess'd. Then all together  
They fell upon me, bound me, bore me thence,  
And in a dark and dankish vault at home  
They left me and my man, both bound to-  
gether;

Till, gnawing with my teeth my bonds in  
sunder,

I gain'd my freedom, and immediately 250  
Ran hither to your grace; when I beseech  
To give me ample satisfaction  
For these deep shames and great indignities.

*Ang.* My lord, in truth, thus far I witness  
with him,

That he din'd not at home, but was lock'd out.  
*Duke.* But had he such a chain of thee or  
no?

*Ang.* He had, my lord: and when he ran  
in here,

These people saw the chain about his neck.

*Sec. Mer.* Besides, I will be sworn these ears  
of mine

Heard you confess you had the chain of him,  
After you first forswore it on the mart: 261  
And thereupon I drew my sword on you;  
And then you fled into this abbey here,  
From whence, I think, you are come by  
miracle,

*Ant. E.* I never came within these abbey-  
walls,

Nor ever didst thou draw thy sword on me:

I never saw the chain, so help me Heaven!  
And this is false you burden me withal.

*Duke.* Why, what an intricate impeach<sup>1</sup> is  
this!

I think you all have drunk of Circe's cup. 270  
If here you hous'd him, here he would have  
been;

If he were mad, he would not plead so coldly:  
You say he din'd at home; the goldsmith here  
Denies that saying.—Sirrah, what say you?

*Dro. E.* Sir, he din'd with her there, at the  
Porpentine.

*Cour.* He did, and from my finger snatch'd  
that ring.

*Ant. E.* 'Tis true, my liege; this ring I had  
of her.

*Duke.* Saw'st thou him enter at the abbey  
here?

*Cour.* As sure, my liege, as I do see your  
grace.

*Duke.* Why, this is strange.—Go call the  
abbess hither.— 280

I think you are all mated,<sup>2</sup> or stark mad.

[Exit one to the Abbess.

*Ege.* Most mighty duke, vouchsafe me  
speak a word:

Haply I see a friend will save my life,  
And pay the sum that may deliver me.

*Duke.* Speak freely, Syracusian, what thou  
wilt.

*Ege.* Is not your name, sir, call'd Anti-  
pholus?

And is not that your bondman, Dromio?

*Dro. E.* Within this hour I was his bond-  
man, sir,

But he, I thank him, gnaw'd in two my cords:  
Now am I Dromio, and his man unbound. 290

*Ege.* I am sure you both of you remember  
me.

*Dro. E.* Ourselves we do remember, sir, by  
you;

For lately we were bound, as you are now.  
You are not Pinch's patient, are you, sir?

*Ege.* Why look you strange on me? you  
know me well.

*Ant. E.* I never saw you in my life till now.

*Ege.* O, grief hath chang'd me since you  
saw me last,

<sup>1</sup> *Impeach*, accusation.

<sup>2</sup> *Mated*, confused.

THE COMEDY OF ERRORS.

ACT V. Scene I.

ACT V. Scene I.

And careful<sup>1</sup> hours with time's deformed hand  
Have written strange defeatures<sup>2</sup> in my face:  
But tell me yet, dost thou not know my voice?

*Ant. E.* Neither. 301

*Ege.* Dromio, nor thou?

*Dro. E.* No, trust me, sir, nor I.

*Ege.* I am sure thou dost.

*Dro. E.* Ay, sir, but I am sure I do not; and  
whatsoever a man denies, you are now bound  
to believe him.

*Ege.* Not know my voice! O time's extre-  
mity,

Hast thou so crack'd a splitted my poor  
tongue

In seven short years, that here my only son  
Knows not my feeble key of untun'd cares!  
Though now this grained face of mine be hid  
In sap-consuming winter's drizzled snow, 312

And all the conduits of my blood froze up;  
Yet hath my night of life some memory,

My wasting lamps some fading glimmer left,  
My dull deaf ears a little use to hear:

All these old witnesses—I cannot err—

Tell me thou art my son Antipholus.

*Ant. E.* I never saw my father in my life.

*Ege.* But seven years since, in Syracuse,

boy, 320

Thou know'st we parted: but perhaps, my son,

Thou sham'st to acknowledge me in misery.

*Ant. E.* The duke, and all that know me in

the city,

Can witness with me that it is not so:

I ne'er saw Syracuse in my life.

*Duke.* I tell thee, Syracusan, twenty years

Have I been patron to Antipholus,

During which time he ne'er saw Syracuse:

I see thy age and dangers make thee dote.

*Re-enter ABBESS, with ANTIPHOLUS of Syracuse  
and DROMIO of Syracuse.*

*Abb.* Most mighty duke, behold a man much

wrong'd. [All gather to see them. 330

*Abb.* I see two husbands, or mine eyes de-

ceive me.

*Duke.* One of these men is Genius to the

other;

And so of these. [Looking at the two Dromios.]

Which is the natural man,

And which the spirit! who deciphers them!

*Dro. S.* I sir, am Dromio: command him  
away. 335

*Dro. E.* I, sir, am Dromio: pray, let me  
stay.

*Ant. S.* Egeon art thou not? or else his  
ghost!

*Dro. S.* O, my old master! who hath bound  
him here!

*Abb.* Whoever bound him, I will lose his  
bonds,

And gain a husband by his liberty. 340

Speak, old Egeon, if thou be'st the man

That hadst a wife once, call'd Emilia,

That bore thee at a burden two fair sons:

O, if thou be'st the same Egeon, speak,

And speak unto the same Emilia!

*Ege.* If I dream not, thou art Emilia:

If thou art she, tell me where is that son

That floated with thee on the fatal raft?

*Abb.* By men of Epidamium he, and I,

And the twin Dromio, all were taken up; 350

But, by and by, rude fishermen of Corinth

By force took Dromio and my son from them,

And me they left with those of Epidamium.

What then became of them I cannot tell;

I to this fortune that you see me in.

*Duke.* Why, here begins his morning story  
right:

These two Antipholi, these two so like,

And these two Dromios, one in semblance,

Besides his urging of her wreck at sea,

These are the parents to these children, 360

Which accidentally are met together.

Antipholus, thou cam'st from Corinth first?

*Ant. S.* No, sir, not I; I came from Syra-

cuse.

*Duke.* Stay, stand apart; I know not which

is which.

*Ant. E.* I came from Corinth, my most gra-

cious lord,

*Dro. E.* And I with him.

*Ant. E.* Brought to this town by that most

famous warrior,

Duke Menaphon, your most renowned uncle.

*Abb.* Which of you two did dine with me

to-day?

*Ant. S.* I, gentle mistress.

*Abb.* And are not you my husband?

*Ant. E.* No; I say nay to that. 371

<sup>1</sup> Careful, full of anxiety.

<sup>2</sup> Defeatures, changes of features

*Ant. S.* And so do I; yet did she call me so:  
And this fair gentlewoman, her sister here,  
Did call me brother. [*To Luc.*] What I told  
you then, 374  
I hope I shall have leisure to make good;  
If this be not a dream I see and hear.

*Ang.* That is the chain, sir, which you had  
of me.

*Ant. S.* I think it be, sir; I deny it not.

*Ant. E.* And you, sir, for this chain ar-  
rested me. 380

*Ang.* I think I did, sir; I deny it not.

*Ant. E.* I sent you money, sir, to be your bail,  
By Dromio; but I think he brought it not.

*Dro. E.* No, none by me.

*Ant. S.* This purse of ducats I receiv'd from  
you

And Dromio my man did bring them me.  
I see we still did meet each other's man,  
And I was ta'en for him, and he for me,  
And thereupon these ERRORS are arose.

*Ant. E.* These ducats pawn I for my father  
here.

*Duke.* It shall not need; thy father hath his  
life. 390

*Cour.* Sir, I must have that diamond from  
you.

*Ant. E.* There, take it; and much thanks  
for my good cheer.

*Abb.* Renowned duke, vouchsafe to take the  
pains

To go with us into the abbey here,  
And hear at large discoursed all our fortunes;  
And all that are assembled in this place,  
That by this sympathized one day's error  
Have suffer'd wrong, go keep us company,  
And we shall make full satisfaction.  
Twenty-five years have I but gone in tra-  
vail 400

Of you, my sons; and till this present hour,  
My heavy burthen ne'er delivered.  
The duke, my husband, and my children both,  
And you the calendars of their nativity,  
Go to a gossips' feast, and go with me;  
After so long grief, such felicity!

*Duke.* With all my heart, I'll gossip at this  
feast. [*Exeunt all but Ant. S., Ant. E.,*

*Dro. S., and Dro. E.*

*Dro. S.* Master, shall I fetch your stuff from  
shipboard?

*Ant. E.* Dromio, what stuff of mine hast thou  
embark'd?

*Dro. S.* Your goods that lay at host, sir, in  
the Centaur. 410

*Ant. S.* He speaks to me. I am your mas-  
ter, Dromio:



*Dro. E.* Nay, then, thus . . . let's go hand in hand, not one  
before another

Come, go with us; we'll look to that anon:  
Embrace thy brother there; rejoice with him.

[*Exeunt Ant. S. and Ant. E.*

*Dro. S.* There is a fat friend at your mas-  
ter's house,  
That kitchen'd me for you to-day at dinner:  
She now shall be my sister, not my wife.

*Dro. E.* Methinks you are my glass, and  
not my brother:

I see by you I am a sweet-fac'd youth.  
Will you walk in to see their gossiping?

*Dro. S.* Not I, sir; you are my elder. 420

*Dro. E.* That's a question: how shall we try it?

*Dro. S.* We'll draw cuts for the senior: till  
then lead thou first.

*Dro. E.* Nay, then, thus:

We came into the world like brother and bro-  
ther;

And now let's go hand in hand, not one before  
another. [*Exeunt*

# MAP TO ILLUSTRATE THE COMEDY OF ERRORS.



## NOTES TO THE COMEDY OF ERRORS.

### ACT I. SCENE I.

1 Line 14: *Both by the SYRACUSIANS.* So all the Folios. Some modern editors alter *Syracusians* to *Syracusians*; *Syracusian* is a form sometimes found; for instance, Burton, in his *Anatomy of Melancholy*, uses it—"or as if *Syracusian* in a tempest, &c." (ed. 1676, p. 345).

2 Lines 16-18:

*Nay, more, if any born at Ephesus  
be seen at Syracusan marts and fairs;  
Again, if any Syracusan born.*

The Fl. read line 17:

*Be seen at any Syracusan marts and fairs.*

The Cambridge Ed., following Malone, arrange thus:

*Nay, more,  
if any born at Ephesus be seen  
At any Syracusan marts and fairs*

The word *any* in line 17 was probably inserted in Fl. by mistake from the following line. We have followed Dyce in the arrangement of the lines.

3 Line 35: *Was wrought by nature, not by vile offence.* by natural affection, which impelled me to seek my son at Ephesus, not by deliberate offence against the law.

4 Line 39: *And by me too, had not our hap been bad.* *Too*, which is necessary to the metre, was inserted in Fl.

5 Line 42: *Epidaurum.*—So Fl., corrected by nearly all modern editors to *Epidaurum*; but as *Epidaurum* is

the correct name of the town (afterwards called by the Romans *Dyrhachium*), we have thought it better to keep the same form as that in F. 1; although in the translation of the *Menechmi* by W. W., published in 1595, *Epidaurum* is the word used. The mistake probably arose from the fact that, in the acrostic argument prefixed to the *Menechmi*, the name of the town occurs only in the accusative case:

*Post Epidaurum devent.*

If the reading of the Folio be altered at all, surely it should be to *Epidaurum*.

6 Line 43: *And THE great care of goods.*—The is Theobald's emendation for *he*, the reading of F. 1.

7 Line 55: *A meaner woman was delivered*—F. 1 reads "*a meane woman*." F. 2 "*A poor meane woman*." But *poor* occurs two lines lower down. *Meaner*, i.e. "belonging to a lower rank," is Walker's emendation.

8 Line 88: *Was carried towards Corinth.*—Many editors substitute *were*; but, perhaps, the subject of the sentence is the mast: Capell's suggestion to alter *and* in the preceding line to *which* may be right.

9 Line 94: *Of Corinth that, of Epidaurum this.*—This line seems to require a little geographical explanation. The *Epidaurum* (spelt *Epidaurus* in F. 1) mentioned here, was the town of that name, situate in Argolis on the Saronic Gulf. There was another *Epidaurum* in Laconia, called also *Limera*. Corinth had two ports, Lechæum on the Gulf of Corinth, and Cenchreæ on the Saronic Gulf. A ship, bound to or coming from the latter port, would

come by the same course as one sailing to or from Epidaurus; and they would meet the floating mast, on which Egeon his wife and the four children were, outside the Ionian Islands. Dyrhachium (*Durazzo*) is about 250 miles from the mouth of the Gulf of Corinth: Egeon tells us that the storm commenced when they were "a league from Epidaurium;" so that, as it was not long before the wreck took place, the mast, on which he and his family were saved, must have travelled some considerable distance to have reached any spot near the entrance of that gulf. Accuracy, however, as regards the situation of places and their distance from one another, must not be looked for in dramatic work.

10. Line 104: *Our HELPFUL ship*.—Rowe altered *helpful* to *helpless*, while Mr. Swynfen Jervis suggests a *hopeful*. Surely these corrections are totally unnecessary. By "our *helpful* ship" Egeon means the mast which came, as it were, to their help, when they were wrecked. *Helpful* is a characteristic epithet; the proposed emendations are commonplace.

11. Line 115: *Gave HEALTHFUL welcome*.—This is the reading of F. 1; the three Inter Folios read *helpful*: here again the emendation supplies a weaker epithet than the original reading.

12. Line 125: *My youngest boy, and yet my eldest care*.—Shakespeare, as Mason points out, has made a slip here. The younger twin was with the mother, not with the father, when they were wrecked. See lines 79–83:

My wife, more careful for the latter boy, &c.

13. Line 128: *For his case was like*.—F. 1 reads *so*, a reading defended by Malone; but F. 2 reads *for*, which is better. The whole passage is rather obscurely worded; and, as the *s* of *for* might easily have been confounded with the *s* of *so*, the emendation of F. 2, which certainly makes the sense clearer, may be accepted without any scruple.

14. Lines 131, 132:

Whom whilst I labour'd of a love to see,  
I hazarded the loss of whom I lov'd

The construction here is very obscure; the meaning is tolerably clear. *Whom* (i.e. my lost son) whilst I labour'd of a love (i.e. was lovingly anxious) to see, yet (in letting my other son go to seek him) I hazarded the loss of whom I lov'd (i.e. that other son himself). Perhaps if we read "of him I lov'd" the sentence would not seem quite so awkward.

15. Line 133:

Five summers have I spent in furthest Greece,  
Roaming clean through the bounds of Asia.

His travels were, apparently, not so extensive as those described in the corresponding passage of W. W.'s translation of the *Menekchmi*. Egeon means he had been all through Græcia Superior, Macedonia and Thrace; and now, returning down the eastern coast of the Ægean Sea, came to Ephesus.

16. Lines 151, 152

Therefore, merchant, I'll limit thee this day  
To seek thy LIFE by *beneficial* help.

Merchant, if the reading of the Folios be adhered to,

must be pronounced with the accent on the last syllable. I have met with the word so accented in an old Play, but cannot lay my hand on the reference. Pope altered the arrangement of the words to *L, therefore, merchant*, which Capell followed, reading *I'll* instead of *L*. Life is Pope's emendation. *Fl.* read *help*.

# ACT I. SCENE 2.

17. Line 28: *And afterward consort you*.—Some editors, unnecessarily, read "with you." For a similar use of *consort*, see *Love's Labour's Lost*, ii. 1. 178:

Sweet health and fair desires *consort* your grace,

and again in *Julius Cæsar*, v. 1. 83:

Who to Philipp here *consorted* us

18. Line 41: *Here comes the ALMANAC of my true date*.—He means, of course, Dromio, who, having been born in the same hour as his master, serves to fix the date of his birth, like an *almanac*.

19. Lines 61, 65.

I shall be *POST* indeed,

For she will *SCORE* your fault upon my pate

It seems that a *post* stood in the middle of the shop, on which the scores of the customers were notched or chalked up. In *Every Man in his Humour*, iii. 3, Cob says: "Then I'm a vagabond . . . if I saw anybody to be klad'd, unless they would have klad'd the *post* in the middle of the warehouse" (Ben Jonson's Works, vol. I. p. 95).

20. Line 97: *They say this town is full of cozenage*.—The hint for this and the following lines was taken, probably, from W. W.'s translation of the *Menekchmi*, ii. 1. *Messenio* says:

This town Epidaurium is a place of outrageous expenses, exceeding in all riot and lasciviousness; and (I hear) as full of Ribaulds, Parasites, Drunkards, Cat-holes, Cony-catchers, and Sycophants, as it can hold; then for Courtizans, why here's the current stamp of them in the world.—Hazlitt's *Shak.* Lib. vol. I. part ii. p. 11.

21. Lines 99, 100:

DARK-WORKING *sovereers* that change the mind,  
SOUL-KILLING *witches* that deform the body.

Warburton, quite unnecessarily, altered *dark-working* to *drug-working*, while Johnson transposes the epithets. *Dark-working* may mean either "that work in the dark," or "that work deeds of darkness." The expression *soul-killing witches* is found also in Christopher Middleton's *Legend of Humphrey Duke of Gloucester*, 1690:

They charge her, that she did maintaine and feede  
*Soul-killing witches*, and convers'd with devils.

22. Line 102: *liberties of sin*.—Altered by Hamner, and by Collier's "Old Corrector," to "libertines of sin." Steevens thinks the expression means "licensed offenders;" while Malone explains it "sinful liberties." It may perhaps be sense, explained as "liberties for sin;" or this may be a reference to that peculiar use of the word in such a phrase as the "liberties of the Fleet."

# ACT II. SCENE I.

23. Line 12: *he takes it ILL*.—So F. 2, correcting the mistake of F. 1, which gives *thus* instead of *ill*.



24 Lines 29, 21

MEN, more divine, the EASTERS of all these,  
Lords of the wide world, &c.

11. print man, master, lord; corrected by Hammer.

25. Line 30: *How if your husband start some other where?* Johnson proposed to read "start some other place," but, surely, any emendation is unnecessary. *Start* is used in a similar sense in Marlowe's Tragedy of Dido,

My eye is fix'd where fancy cannot start.  
—Works, p. 22.

which Farbas, who speaks the line, means to say his eye is fix'd on one from whom his love can never stray elsewhere (printed as one word) occurs again in this sense (line 194)

I know his eye doth homage elsewhere  
The meaning of the passage in our text is plain enough.  
"What if your husband stray to some other place?" i.e. to some other love."

26. Line 33: *They can be meek that have no other cause.*  
that have no cause to be otherwise.

27 Lines 34-39:

A wretched soul, bruise'd with adversity,  
We bid be quiet when we hear it cry;  
But were we burden'd with like weight of pain,  
As much or more we should ourselves complain.  
So thou, that hast no unkind mate to grieve thee,  
With urging helpless patience wouldst relieve me.

Compare Much Ado about Nothing, v. 1. 20-31, the whole of Antonio's speech, especially the following portions:

for, brother, men  
Can counsel and speak comfort to that grief  
Which they themselves not feel;  
No, nor 'tis all men's office to speak patience  
To those that wring under the load of sorrow,  
But no man's virtue nor sufficiency  
To be so moral when he shall endure  
The like himself.

Here we have a beautiful expansion of the idea in the text. What marvellous progress the writer has made in the interim between the two works!

28. Line 34: "*Will you come HOME?*"—The word *home* not found in F., was inserted by Hammer. The sense as we are both require it.

29. Line 38: *I know not thy MISTRESS; out on thy mistress!*—We must place the accent on the second syllable of the first *mistress*. If the verse is not to be an utterly unrhymed couplet, Stevens would read:

I know not thy mistress, out upon thy mistress,  
A very plausible suggestion. It is not unusual to find the same word differently, when occurring in more than one place, even if close together. The following is a very striking instance, taken from one of the sonnets prefixed to an old play, the blank verse of which is, throughout, above the average merit:

So Jove, as your high virtues done deserve,  
Grant you such pleurs as may your virtues serve  
With like virtues; and blissful Venus send, &c.

Shy. (Preface to Tamer and Gismunda), vol. v.

In Pericles, II. 5. 18, we find *mistress* used with the accent on the last syllable.

As well, *mistress*, your choice agrees with mine.

In line 73 of the same scene it is used with the usual accent:

Yes, *mistress*, are you so peremptory?

30. Line 73: *I thank him, I have home upon my shoulders.*—Stevens reads *bear*, unnecessarily.

31. Line 87: *His company must do his MISTRESS grace.* *Mignon*, which originally meant "anything delicate or pretty" (Fr. *mignon*), came to be used generally, in a bad sense, of favourites of either sex. It is especially applied to male favourites like Piers Gaveston. (See Marlowe's Edward II., frequently.)

32. Line 101: *poor I am but his STALE.*—Compare speech of Mulier in the translation of Memecmi, v. 1 (Hazlitt's Shaks. Lib. p. 30)

He makes me a stale and a laughing stock to all the world.

A *stale* is literally a decoy, "originally the form of a bird set up to allure a hawk" (Nares). The word has several meanings, and there is probably a double meaning intended here.

33. Line 107: *Would that ALONE ALONE he would detain.* So F. 2; F. 1 reads "alone, a lone;" an evident mistake, the *a* being substituted for a. Compare Lucrece (line 795):

But I alone alone must sit and pine

34. Lines 109-113: These lines in F. 1 are printed thus:

I see the Jewell best enameled  
Will lose his beautie: yet the gold bides still  
That others touch, and often touching will,  
Where gold and no man that hath a name,  
By falshood and corruption doth it shame.

We have printed the passage in the text according to the generally received emendations of Theobald, Pope, and others, adopted by Dyce, Staunton, and other modern editors. It is remarkable that both Dyce and Staunton declare themselves not at all satisfied, and doubt if the emendations have restored the real text or meaning. It may be that the old copies are right in the first two lines: meaning that the man, who is the *jewel* of her love, *will lose his beauty*, i.e. the many charms with which her love had invested him; *yet the gold, i.e. the setting of the jewel, the real man, bides (remains) still*. The *jewel*, being enamelled, could not be a precious stone, and therefore of less intrinsic value than the *gold* setting. The other three lines, which are manifestly corrupt, might then read thus:

That others touch, and often touching will  
I fear gold; so any man that hath a name  
By falshood and corruption doth it shame;

in which case the only alterations of the original text would be in the punctuation; and the substitution of *wear* for *where*—so any for and no (the and having very likely been copied from the line above). The meaning of *touch* may be to *assay*, or to *defile*. But, in any case, the author seems to have neglected to carry out the simile he originally intended.



## ACT II. SCENE 2.

35. Lines 28, 29:

Your sauciness will JEST upon my love,  
And MAKE A COMMON of my serious hours.

To make a common of, &c., means to intrude on them when you please, treating them as a common, which is everybody's land. Dyce reads *yet*, which he supports by two very opposite passages: one, from Richard III. ii. 4 51, 52:

Insulting tyranny begins to yet,  
Upon the innocent and awless throne.

36. Line 54: *I'll make you amend* NEXT, to give you nothing for something.—Capell's conjecture is *next time*: while Collier would substitute *and for to*.

37. Line 63: *Lest it make you choleric*.—So in the Taming of the Shrew (iv. 1. 173-175):

I tell thee, Kate, 't was burnt and dried away;  
And I expressly am forbid to touch it,  
For it en, *gives* choleric, plants th' anger.

I cannot find any reference to, or explanation of, the belief that over-cooked meat causes choleric or anger. In Nares' Dict. *sub voce* "dry," these two passages of Shakespeare are the only evidence of the belief quoted. Burton, in the Anatomy of Melancholy (p. 43, ed. 1676), enumerates among the causes of melancholy "indurate meats" and "meats over-dried."

38. Line 79: *so plentiful an EXCREMENT?*—See note 159, v. 1. 120, Love's Labour's Lost.

39. Line 81: *he hath scanted MEN in hair*.—Ff. read *them*; the emendation is Theobald's.

40. Line 90: *policy*.—Ff. read *jollity*. We have adopted Staunton's conjecture: he says "there is a kind of *policy* in a man's losing his hair to save his money, and to prevent an uncleanly addition to his porridge; but where is the *jollity*?"

41. Line 92: *sound ones*.—So F. 2. F. 1 omits *ones*.

42. Line 95: *in a thing FALSING*.—Heath suggests *falling*. The old verb *to false* means to falsify, to betray: *falsing* does not seem to make much sense; though it may seem better opposed to *sure* than *falling*.

43. Line 99: *that he spends in TYRING*.—The reading of Ff. is *trying*. Pope altered it very justly to *tyring*; but Rowe substituted *trimming*, which, though followed by many modern editors, seems an unnecessarily violent change.

44. Line 103: *namely, no time*.—F. 1 reads *in no time*: Malone reads *e'en*. The omission of *in* seems necessary to the sense.

45. Line 111: *who WAFTS us yonder?* *Wafts*, i.e. beckons; compare Hamlet, i. 4. 78, where the Folios read *wafts*, instead of *waives*, in all the passages in which that word occurs, e.g.:

It wafts me still,  
Go on; I'll follow thee.

46. Line 120: *carr'd to thee*.—Walker would read *carc'd* *thence*, on the ground that "Shakespeare eschews the tri-

syllable ending altogether;" and that the expressions *carce her*, and *carce him* occur in Beaumont and Fletcher. Some editors omit *to thee* to avoid the two extra syllables: Walker's emendation is, however, preferable.

47. Line 122: *That thou art THUS estranged*.—Ff. read *then*: thus is Rowe's emendation.

48. Line 138: *tear the STAIN'D SKIN off my harlot-brore*.—The practice of branding harlots on the forehead is alluded to by Shakespeare in Hamlet, iv. 5. 118-120:

brands the harlot,  
Even here, between the chaste unworship'd brow  
Of my true mother.

and there is no doubt that an allusion to the same custom explains the following passage in the same play (iii. 4. 42-44):

takes off the rose  
From the fair forehead of an innocent love,  
And sets a blister there.

49. Line 143: *My blood is mingled with the CRIME of lust*.—Warburton proposed *grime*, on the ground that the integrity of the metaphor, and the word *blot* in the preceding line, show that we should read *grime*. Dyce and Staunton follow Warburton; the latter supporting the reading by a line in Hall's Satires, book iv. 8. 1:

Besmeared all with loathsome *smoake* of lust.

No doubt, *grime* of *lust* would be a very intelligible expression; but there does not seem any necessity for altering the text. *Grime* would seem more appropriate, were Adriana talking of an external stain, not of a defilement of her blood.

50. Line 148: *I live UNSTAIN'D, thou undishonoured*.—Ff. read *distain'd*, which is probably a misprint for *un-stain'd*. Dyce gives several instances of blunders arising from the mis-take of *v* (as *u* was printed very often in the sixteenth century) for some other letter. There is no doubt that the word *distained* means stained, discoloured; it is used in that sense in Shakespeare, and frequently in other writers of that period. [It occurs twice in Tancred and Gismunda (1591).] On the other hand, no instance can be found of such a word as *dis-stained*: unstained. The fact that *distain'd*, not *distained*, is the reading of Ff. is against the conjecture of Heath that we should read:

I live *distained*, thou *dishonoured*.

On these grounds we prefer to read *un-stain'd*, which makes the passage sense, at the cost of a slight alteration, to altering the line with Heath, or inventing a word (*dis-stained*), like Theobald.

51. Line 153: *WANTS wit in all one word*, &c.—So Ff.: the many similar instances of incorrect grammar, to be found in Shakespeare, and the writers of his time, induce us to reject the alteration of *wants* to *want*.

52. Line 173: *Be it my wrong you are from me EXEMIT*, i.e. you are separated, parted from me (as far as regards your love). Mason explains *exempt* that, "as he was her husband she had no power over him, and that he was privileged to do her wrong;" but this is surely a very far-fetched explanation.

53. Line 177: *Whose weakness, married to thy STRONGER*

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*etc.*—This is one of the few instances in which F. 4 has corrected a blunder of the three preceding folios, which read here *stranger*, undoubtedly a mistake.

54. Line 180: *idle moss*.—*Idle* means here barren, producing no fruit. So in *Othello*, I. 3. 140: *antres vast and deserts idle*.

55. Lines 187, 188:  
*Until I know this sure uncertainty,  
I'll entertain the offer'd fallacy.*

In W. W.'s *Menecmi* it is "Erotium the Courtizan" who asks "Menecmius the Traveller" to dinner, in mistake for his brother "Menecmius the citizen." The scene is totally destitute of any of those graceful poetic touches, with which Shakespeare has adorned this one between Adriana and Antipholus. Menecmius accepts the situation on the most practical grounds:

*Men.* . . . I can loose nothing, somewhat I shall gaine, perhaps  
I good holding during my abode here.—Hazlitt's *Shak. Lib.* part ii  
l. p. 16.

56. Line 192: *We talk with goblins, owls and elvish  
sprites*—Dyce inserts *none* but before *goblins*, and omits  
*elvish*. The line, as given in F. 1:

We talke with goblins, owles, and sprights,  
is undoubtedly defective; and in iii. 2. 161, Antipholus  
of Syracuse uses the same expression:

There's none but *witches* do inhabit here.  
F. 2 reads *and ELVES sprites*, which Rowe altered to  
*elvish*, the reading we have adopted as being the most  
probable emendation. It may be noted that Shakespeare  
uses the word *elvish* in *Richard III.* 1. 3. 228:

Thou *elvish*-mark'd, abortive, rooting hog!  
Theobald changed *owls* into *ouphes*, a word used twice in  
*Merry Wives*, iv. 4. 49, and v. 5. 61. There seems no  
need for altering the text, however plausible the sug-  
gestion may be; as owls were supposed to suck the breath  
and blood of children (*Ovid's Fasti*, lib. vi. lines 131-140).  
They were regarded as more or less "uncanny" by several  
nations; the Italian word for witch, *strega*, is derived  
from *strix*, *strigis*, a screech-owl. Spenser couples *owls*  
with *ghosts* in his *Shepherd's Calendar*; and other writers  
of that time allude to them as more or less of the nature  
of goblins.

57. Line 196: *Dromio, thou DRONE*.—Ff. read "Dromio  
thou *Dromio*." Theobald altered the second *Dromio* to  
*drone*, an alteration necessary for the metre.

# ACT III. SCENE 1.

58. Line 1: *you must excuse us ALL*.—Pope omits *all*,  
which is unnecessary both to the sense and metre. If it  
is retained, the line forms an Alexandrine.

59. Line 4: *carikanet*.—A *carikanet* seems to have been  
either a chain or collar of gold, worn round the neck,  
whether set with precious stones or not; sometimes it  
meant a simple necklace of pearls. Cotgrave defines  
*carcanet* "a Carikanet or collar of gold, &c. worn about  
the necke."

60. Lines 15-18: *so it doth appear, &c.*—Theobald altered  
*doth* to *don't*; but surely without any reason. He thought

*Dromio* meant to say he was an ass for making no resist-  
ance, "because an ass, being kicked, kicks again." But  
the donkey, from time immemorial, has been celebrated  
for the patience with which he endures kicks and blows.  
*Dromio* adds, "I *should* kick, being kicked," that is, "I  
*ought* to kick," in which case, he says to his master, "You  
would keep from my heels and beware of an ass." But  
it is because he deserves the name of ass, that he makes  
no resistance.

61. Line 32: *Mome*.—Hawkins derives this word from  
the French *Momon*, "which signifies the gaming at dice  
in masquerade, the custom and rule of which is, that a  
strict silence is to be observed," and he would make the  
word mean "a stupid blockhead, a stock, a post." But  
it is, probably, a form of the old French word *moine*, and  
connected with the more common word *monner*.

62. Line 36: *What PATCH is made our portert*.—The  
sense of *patch* seems doubtful here; in line 32 above, it  
may mean, as Steevens says, "a fool," "a jester;" but in  
the three other passages of Shakespeare, in *Merchant of*  
*Venice*, ii. 5. 40:

The *patch* is kind enough, but a huge feeder,—  
in *Mids. Night's Dream*, iii. 2. 9, "a crew of *patches*,"  
and in *Macbeth*, v. 3. 15, "What soldiers, *patch*!" it  
certainly is used as a term of contempt for a low fellow  
whose clothes would be often in patches; and in that  
sense it is probably used in this passage, if not in the one  
above.

63. Lines 46, 47:  
*If thou hadst been Dromio to-day in my place,  
Thou wouldst have chang'd thy face for a name or thy  
name for a FACE.*

Ff. read "for an *ass*." The correction in the text is one  
of Collier's, and whether it be his own, or "The Old Cor-  
rector's," it seems too obviously right to be rejected.  
There is no particular sense in "for an *ass*;" while it  
certainly destroys the rhyme, and renders the whole pas-  
sage unnecessarily obscure. The text, as amended above,  
preserves the rhyme and the obvious meaning of the  
speaker. I have not been able to discover any instance  
of the word *ass* being used as rhyming to such a word as  
*place*, in which case it would have to be pronounced  
*ace*. If any pun on *ass* and *ace* would make sense, the  
old reading might be preserved.

64. Line 48: *What a COIL is there!*—*Coil* is used fre-  
quently in old plays, sometimes for a disturbance, row,  
quarrel, confusion; sometimes merely for a blow. The  
verb to *coil* is often used in the sense of to strike.

65. Line 54: *you'll let us in, I HOPE?*—Certainly a line  
seems missing here, very likely one ending, as Malone  
suggested, with a *rape*. Theobald coolly altered the  
text to *I trow*, so as to make the line form a triplet with  
the two succeeding lines.

66. Line 71: *Your cake is warm within; you stand here  
in the cold*.—Ff. read "your cake *here* is warm," &c., the  
word *here* having been, most probably, inserted, by mis-  
take, from the second part of the line.

67. Line 72: *to be so bought and sold*.—A proverbial

expression for being "taken in;" compare the well-known passage in *Richard III.* v. 3. 304.

Jockey of Norfolk, be not too bold,  
For Dickon thy master is bought and sold.

69. Line 83: *see 'U pluck a crow together.*—The same kind of pun is made in one of the comedies of Plautus. Tyndarus (in the *Captives*), referring to the custom of giving to patrician children birds of different kinds for their amusement, says that he had *tantum upipam*. *Upupa* signifies both "a hoopoe" and "a mattock."

69. Line 89: *Once this.*—The meaning of this phrase, which is undoubtedly peculiar, used, as it is here, absolutely, is "once for all;" but the passage may be corrupt, as Malone suggested, proposing "*open this.*" The expression *that's once* occurs twice in *Peele*, e.g. in *Edward I.* "I'll be Robin Hood, *that's once*" (Works, p. 393); it evidently meant, as Dyce explains it, "that's flat." The phrase, as it stands, is very awkward: the proper reading may be "WEIGH *this.*"

70. Lines 89-91: *of HER wisdom—in HER part.*—Ff. read *your* in both these passages; first corrected by Rowe.

71. Line 93: *the doors are MADE against you.*—This expression to *MAKE the door*, i.e. "to make fast the door," is still used in the North of England. Pope altered *made* to *barr'd*, quite unnecessarily.

72. Lines 96, 97:

And, about evening, come yourself, alone,  
To know the reason of this strange restraint.

Dyce, Cambridge Ed., and Globe Ed., all print these two lines without any stop except the full stop at end. We have followed the Var. Ed. 1821. The use of the comma, to mark the slight pause which the sense requires in the delivery of a sentence, is most important to the reader in ordinary prose works; how much more so in dramatic writings, where the proper pause is as important as the proper emphasis. The reader, or actor, with no stop to guide him, would, probably, deliver these two lines in such a manner as to be utterly unintelligible; at any rate he would be justified in delivering them so rapidly, as to defeat the object of the speaker; which is, quietly and gravely, to impress upon Antipholus counsels of moderation, and to dissuade him from hasty action.

## ACT III. SCENE 2.

73. *Enter LUCIANA and ANTIPHOLUS of Syracuse.*—Dyce here makes no division of scene, but says that Luciana and Antipholus of Syracuse were supposed to enter *from the door* of the house, as soon as the stage had been left vacant by the departure of the other characters. F. 1 here has *Enter Juliana*, &c., a mistake corrected by F. 2.

74. Line 3: *love-springs*, i.e. young shoots of love; compare:

This canker that eats up *Love's* tender spring.  
—*Venus and Adonis*, line 659.

75. Line 4: *Shall love, in BUILDING, grow so RUINOUS?*—Ff. read "in *buildings* grow so *ruinate*;" which reading invited various commentators to heroic efforts in the way

of emendation. In line 2 above, Theobald proposed *Antipholus hate*; Heath, a *nipping hate*; while Collier's "Old Corrector" altered the words to *unkind debate*. By the substitution of *ruinous*—a word used by Shakespeare five times (e.g. *Two Gent. of Verona*, v. 4. 9, *Timon of Athens*, iv. 3. 465)—for *ruinate*, the rhyme is restored, and the passage left undisfigured by wanton interpolations.

76. Line 12: *Apparel vice like virtue's harbinger.*—The whole of this speech of Luciana's has a tone of Shakespeare's maturer style; indeed there is a finish about this short dialogue, and a poetic vigour, which seem to indicate Shakespeare had either carefully revised it, or bestowed especial pains upon it.

77. Line 21: *make us BUT believe.*—Ff. read *not*; corrected by Theobald.

78. Line 22: *Being COMPACT of credit*, i.e. being compounded, or made entirely of credulity. Compare *As You Like It*, ii. 7. 5:

If he, compact of jars, grow musical.

79. Line 44: *Far more, far more to you do I DECLINE.*—Unnecessarily altered by Collier's "Old Corrector" to *incline*. *Decline* here means "incline from her towards you." It is more forcible than the ordinary word *incline*, as it implies the act of turning away from his supposed wife to her sister. The word *decline* is used by Shakespeare, in a somewhat peculiar sense, in the following passage:

Pity, and fear,  
Religion to the gods, peace, justice, truth,  
*Decline* to your confounding contraries,  
And let confusion live!

—*Timon of Athens*, iv. 1. 15-21.

Dyce quotes an instance of an exactly similar use of the word in Greene, "That the love of a father, as it was royal, so it ought to be impartial, neither *declining* to the one nor to the other, but as deeds doo merite."—(*Penelope's Web*, Sig. C-4, ed. 1601.)

80. Line 46: *thy SISTER's flood of tears.*—F. 1 reads *sister*, which some editors prefer; the reading in the text is that of F. 2.

81. Line 49: *And as a BED I'll take THEM, and there lie.*—F. 1 reads "as a *bud* I'll take *thee*." F. 2 altered *bud* to *bed*, and Edwards first substituted *them* for *thee*. "As a *bud*" has been defended by some commentators; but it is very like nonsense. Dyce and Staunton, independently, conjectured "and as a *bride* I'll take *thee*," but Dyce, in his Second Edition, adopted the reading in the text, which certainly seems to be the right one.

82. Line 54: *Not mad, but MATED.*—i.e. bewildered: so *Macbeth*, v. 1. 86:

My mind she has *mated*, and amaz'd my sight;  
and again in this play, v. 1. 281:

I think you all are *mated*, or stark *mad*.

In spite of Malone's objection that, in the latter passage, no play on the word is intended, it is very likely that here Antipholus does intend a pun.

83. Line 66: *for I AM thee.*—Pope suggested "I *mean* thee." Capell (adopted by most modern editors) "I *am* thee." Above (line 63) he calls her "my sweet hope's

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ain," and the repetition certainly seems rather awkward.  
Were there such a word as *ame*, formed from *amo*,  
through the French *aimer*, one might suspect that was  
the real reading. Antipholus says, line 61:

It is thyself, mine own self's better part,  
so that I am thee might possibly, after all, be the right  
reading, meaning "I am (inseparable from) thee."

84. Line 93: "Sir-reverence."—The vulgar form of  
"save-reverence," i.e. *salvo reverentia*: compare Much  
Ado. iii. 4. 32, "I think you would have me say, *salvo your  
reverence*, a husband." Malone quotes Blount's Glossog-  
raphy, which gives "*salvo reverentia*, saving regard or  
respect . . . *sir-reverence* by the vulgar." This settles  
the question; or one might have taken it to be another  
form of "Your Reverence," or "Reverend Sir."

85. Line 105: FOR WHY, she sweets;—wrongly printed in  
Folios for why!—Shakespeare uses for why—because, for  
the reason that, in The Two Gentlemen of Verona, iii. 1.  
29.

For why, the fools are mad, if left alone;  
and it occurs, with tolerable frequency, in the old plays of  
this period.

86. Line 111: but her name AND three quarters.—Ff.  
read is.

87. Line 126: arm'd and reverted, making war against  
her HEIR.—F. 2 substituted hair for heir; but there is a  
play on the word evidently intended, the allusion being  
to the War of the League against Henry IV. of Navarre,  
to whose help Elizabeth had sent, in 1591, a body of 4000  
men under Essex. There are other allusions, in the pas-  
sage, which are best not explained.

88. Line 140: who sent whole armadoes of CARRACKS to be  
BALLAST at her nose.—Ballast is here a participle. The  
allusion to the Armada here, as in the name of "Don  
Adriano de Armado" in Love's Labour's Lost, points to  
the play having been written when the invasion of the  
Armada was fresh in people's minds. Carrack is a large  
merchant-ship. So in Othello, i. 2. 50:

—Faith he to-night hath boarded a land carrack;  
If it prove lawful prize, he's made for ever.

89. Line 151: transform'd me to a curial dog, and made  
me run i' the wheel.—Referring to the turnspit-dogs, a  
race lately come into fashion again, but in a less useful  
capacity than that which they fulfilled in Shakespeare's  
time.

90. Line 168: be guilty to self-irony.—Of this construc-  
tion Malone has given many instances; one from Win-  
ter's Tale, iv. 4. 549, 550:

But as the unthought-on accident is guilty  
To what we wildly do.

# ACT IV. SCENE 1.

91. Line 8: Is GROWING to me by Antipholus.—i.e. is  
coming due to me from Antipholus: compare sc. 4, line 124,  
of this same act, where Adriana says:

And, knowing how the debt grows, I will pay it.  
Again, line 137:

Say, how grows it due?

## NOTES TO THE COMEDY OF ERRORS.

92. Line 17: FER confederates.—Ff. have their; cor-  
rected by Rowe.

93. Line 21: I buy a thousand pound a year! I buy a  
rope! Staunton notices the obscurity of this passage,  
which no commentator appears to have explained. Cam-  
bridge and Globe Eds. print the line:

I buy a thousand pound a year: I buy a rope—  
which makes it more obscure. It may be noted that, in  
i. 2. 55, 56, Dromio of Ephesus, when asked by Anti-  
pholus of Syracuse for the money he gave him, says that  
he had only had sixpence, and that he "had paid the  
saddler;" later in the same scene (lines 82-84) he says:

I have some marks of yours upon my pate,  
Some of my mistress' marks upon my shoulders,  
But not a thousand marks between you both.

Perhaps here he only means to say that, as he has no  
money, he might as well try and buy a thousand pounds  
a year, as buy a rope. Yet in sc. 4 of this act he returns  
with the rope, and says (line 12):

Why, sir, I gave the money for the rope.

94. Line 28: the utmost CARAT.—F. 1 prints charret:  
F. 2, F. 3, F. 4, racet. Cotgrave gives carat, "a Carat: among  
goldsmiths and Mint-men, is the third part of an ounce;  
among Jewellers or Stone-cutters, but the 19 part; for  
eight of them make but one sterlin, and a sterlin is the  
24 part of an ounce." (19 must be a mistake for 102.)  
Florio gives carato, "a weight or degree in Diamonds,  
Pearls, Rubies, and Metals, called a Charact; also the  
touch, the loy, or stint of refining of Gold or Silver."

95. Line 56: EITHER send the chain, or SEND ME BY some  
token.—Either is here a monosyllable, so Malone says. Pope  
printed or. Send me by is altered by some editors to  
send by me; but the expression "to send a person by a  
token" was, according to Dyce, "a common enough  
phrase in our early writers." He does not give any in-  
stances, nor does Malone, except that of "By the same  
token," which has nothing to do with it. By is here  
simply used for with. Compare the following passage  
from Marston's Dutch Courtezan, iii. 1:

Mrs. Multigrub. By what token are you sent?—By no token! Nay  
I have wit.

Cocklede moy. He sent me by the same token, that he was dry shav'd  
this morning.—Works, vol. ii. p. 156.

Here there is an evident play upon the ordinary phrase,  
by the same token. To send any one by a token might be  
an elliptical expression for to send any one (recommended)  
by a token.

96. Line 87: Then, sir, she bears away.—F. 1 has and  
then; but the and is certainly redundant, as far as the  
metre is concerned.

97. Line 98: You sent me, sir, for a rope's end as soon.  
—Stevens inserted sir, but Malone would pronounce  
rope's as a dissyllable. It would seem that the e mute  
was often pronounced in the old dramatists: e.g. in  
Appius and Virginia (1575):

A virgin pure, a queen in life,  
Whose state may be deplored;  
For why the queen of chaste life  
Is like to be deflow'ed?

—Doddsley, vol. iv. p. 142.

## ACT IV. SCENE 2.

98. Line 4: *Look'd he or red or pale, or sad or MERRY?*—*Fl.* read *merrily*: the three-syllable ending is objectionable; and there seems no reason why an adverb should be substituted for an adjective. The emendation adopted in our text is originally Collier's. Walker also suggested it.

99. Line 6: *Of his heart's meteors tilting in his face!*—Alluding to the meteors, or rather to the electrical clouds often seen in the sky, which resemble armies meeting together in the shock of battle. Milton, in 2nd Book of *Paradise Lost*, has:

As when to warn proud cities, war appears  
Wag'd in the troubled sky, and armies rush  
To battle in the clouds.

There is a well-known legend of a spectral army, said to appear over the tops of Skiddaw and Saddleback in Cumbria, which had its origin in the same atmospheric phenomenon. Staunton suggests that *case* in the line above is a misprint for *race*; a very likely suggestion.

100. Line 7: *First he denied you had in him no right.*—For another instance of this not unfrequent use of the double negative, compare the following passage:

You may deny that you were *not* the cause  
Of my Lord Hastings' late imprisonment

—Richard III. l. 3. 99, 94.

101. Line 27: *Far from her nest the lapwing cries away.*—This well-known habit of the lapwing or "pee-wit" is alluded to frequently in the old writers, e.g.:

you resemble the lapwing, who crieth most where her nest is not.  
—Lilly's *Campaspe*, li. 2 (*Works*, vol. i. p. 109).

102. Line 33: *A devil in an everlasting garment hath him.*—A sergeant's buff leather garment was called *durance*, partly it would appear, on account of its *everlasting* qualities, and partly in punning allusion to the occupation of the wearer, namely, putting men in "*durance* vile" (See Staunton's note.) Compare Beaumont's *Woman Hater*, iv. 2: "*Pandar*. . . I would quit this transitory trade, get me an *everlasting robe*, sear up my conscience, and turn *sergeant*" (*Works*, vol. ii. p. 444).

103. Line 35: *A fiend, a FAIRY, pitiless and rough.*—*Fl.* read *fairy*. Theobald first altered it to *fury*, and has been followed by many modern editors, including Dyce, the Cambridge Edd., &c. The alleged ground for this alteration is that a *fairy* could not be called *pitiless* and *rough*. But, setting aside, for the moment, the purely mischievous character of such *fairies* as Robin Goodfellow, Jack-a-Lantern, &c., there is ample evidence, in the folk-lore of various nations, of a belief in *fairies* who were decidedly malignant and cruel. The following passage in Milton's *Comus* will occur to most readers. The two first lines are worth remarking as bearing upon this question of *fairies* being included among evil or cruel spirits:

Some say no evil thing that walks by night,  
In fog or fire, by lake or moorish fen,

No goblin, or swart *fairy* of the mine  
Hath hurtful power o'er true virginity.

But no commentator, who supports the reading *fury*,

seems to have taken any pains to find out if *fury* is ever applied to any one of the *male* sex. In all the passages I have examined it is, invariably, applied to a female. But does any editor propose to alter the line in Hamlet?

And then, they say, no spirit dare stir abroad;  
The nights are wholesome; then no planets strike,  
No *fairy* takes (*i.e.* strikes with lameness or disease), nor  
with hath power to charm.—Hamlet, l. i. 161-163.

104. Line 39: *A hound that runs COUNTER, and yet draws DRY-FOOT well.*—There is a double pun here. To run *counter* means to run on a false scent, but *counter* also means a prison. *Dry-foot* (explained in foot-note on this passage) is also a term used for one who lacks means.

105. Line 40: *One that, BEFORE THE JUDGMENT, carries poor souls to HELL.*—The very worst part of the prison in old times, where prisoners, who would not pay the jailer's fees, were put, was called *Hell*. The phrase *before the judgment* is supposed to allude to arrest by "mesne process," or on a side issue from the original suit, before judgment in the latter is pronounced.

106. Line 42: *he is 'rested ON THE CASE.*—"An action upon the case, is a general action given for the redress of a wrong done any man without force, and not especially provided for by law."—*Grey* (vol. i. p. 242)

107. Line 45: *But 'is in a suit of buff which 'rested him*—So F. 1, F. 2; but F. 3, F. 4 read *he's*, which most editors follow. This elliptical form of expression is common in Shakespeare, especially in the speeches of the more vulgar characters.

108. Line 61: *If TIME be in debt*—*Fl.* read *If I*: the reading in our text is Rowe's emendation.

## ACT IV. SCENE 3.

109. Line 11: *And LAPLAND sorcerers inhabit here*—*Lapland* appears to have enjoyed a reputation for the cultivation of the black art. Milton talks of "*Lapland witches*" (*Paradise Lost*, book ii.); and the following passage in the old play, *Look About You*, illustrates the same belief:

Then nine times, like the northern *Laplanders*,  
He backward circled the sacred font,  
And nine times backward said his orisons;

And so turn'd witch.

—Dodsley, vol. vii. p. 468.

In Heywood's *Witches of Lancashire*, the word *Laplands* is used for *Witches* (*Works*, vol. iv. p. 245).

110. Line 13: *What, have you got the picture of old Adam new-apparell'd?*—Theobald proposed to read, "Have you got rid of the picture," &c. Certainly the passage is not very intelligible. There does not seem to be any authority for stating, as Mason does, that the dialectic or slang phrase, "in buff," *i.e.* naked, was used in Shakespeare's time. One explanation is that, as Adam was clad in skins of beasts, so the sergeant, clad in buff, *i.e.* in leather, resembled *old Adam new apparell'd*. In this case, the words added by Theobald, or some similar ones, are absolutely necessary. Or we may suppose Dromio to be quibbling, and to mean, "Have you got the sergeant a new suit?" in which case we must take the *old Adam* simply

*fury* is ever  
the passages  
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in Hamlet?  
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t. 101-103.  
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vol. vii. p. 468.  
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picture of old  
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ed in Shakes-  
Adam was clad  
in buff, i.e. in  
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milar ones, are  
Dromio to be  
sergeant a new  
Adam simply

to refer to our first father, as he was dressed not before, but after, the fall.

111. Line 25: *gives them a FOB and 'vents them.*—F1 read *sob*. Hammer proposed *bob*; Grant White *stop*; Staunton *sup*. The emendation in the text is Rowe's. All the modern dictionaries content themselves with giving *fob*, "a tap, a light blow," on the authority of this single passage. I cannot find the word, in this sense, in any old dictionary or glossary, or in any contemporary writer. "To *fob*," is said to mean, to beat, to maltreat; but it does not appear to occur in any other sense than that of to cheat. It may be that to *give a fob*, means, to trick. *Fob* is not a satisfactory reading, but none of the other proposed emendations seem to make any better sense; and *sob*, the reading of the Folios, is nonsense.

112. Line 26: *gives them suite of DURANCE.*—See note 102 in this same act. There is an obvious pun on the word *durance* here.

113. Line 60: *We'll mend our dinner here.*—i.e. we will buy something more for our dinner.

114. Line 62: *so bespeak a long spoon.*—F1. read *or*; the emendation is Capell's.

115. Line 68: *Avoid THEE, fiend!*—F1, F2, F3 read *then*, which seems nonsense; F. 4 altered *then* to *thou*; *thee* Dyce's suggestion) is probably the correct reading.

113. Line 84: *forty ducats.*—In an interesting note, Staunton proves that *forty* was frequently used to express a large number. Perhaps the mention of this number in the Bible, in connection with many important events, gave rise to this peculiar use of it. The number *forty* is used in the same manner in some Eastern languages.

## ACT IV. SCENE 4.

117. Line 14: *I'll serve you, sir, five hundred at the rate.*

This line in the Folio is given, evidently by mistake, to Dromio of Ephesus. The Cambridge Ed. first suggested the transferring it to the Officer, in whose mouth it seems to have some propriety and meaning; in that of Dromio, none.

118. Line 45: TO PROPHECY, *like the parrot*, "BEWARE THE ROPE'S-END."—F1. read *the prophesie*; the alteration is Dyce's. Parrots were taught, or taught themselves, in Shakespeare's time as now-a-days, to make uncomplimentary remarks. Butler, in *Hudibras*, alluding to a very similar catchword of parrots, says, speaking of Ralph:

Could tell what subtlest parrots mean,

What member 't is of whom they talk,

When they cry *rope*, and walk, knave, walk.

119. Line 50: *Good Doctor Pinch, you are a conjurer.*—In the Folios Pinch is described, on his entry, as "a school-master, call'd Pinch." Even in comparatively recent times the village schoolmaster enjoyed the reputation of a *conjurer*, that is, of one who could conjure devils out of a man. Perhaps this was because he was the only man in the village, besides the priest, who could speak Latin; and Latin is the only tongue "understand'd" of devils.

120. Line 63: *are these your CUSTOMERS?*—Dyce, I be-

lieve, is mistaken in saying (Few Notes to Shakespeare, p. 32), "'your customers' means nothing more than the people who frequent your house." He quotes Florio, "*Aventore*, a comer or a frequenter to a place, a chapman, a customer." Both in Cotgrave and Florio, *customer* is given only as meaning a collector of customs dues, *gabelliere* (Ital.), *gabellier* (French), and a buyer, *aventore* (Ital.), *chaland* (French). It is most probable, from the context, that Antipholus uses the word in a bad sense; later in this scene he calls his wife "dissembling harlot" (line 104).

121. Line 153: *fetch our STUFF from thence.*—It is a curious coincidence that the word *stuff*, in the sense of baggage, is not used by Shakespeare except in this play; and that we also find it in W. W.'s *Menechmi*, "He go strait to the lunc and deliver up my accounts and all your *stuffe*" (Hazlitt's *Shak. Lib.* part ii. vol. i. p. 37)

## ACT V. SCENE 1.

122. Line 46: *And much MUCH different from the man he was.*—So F. 2, inserting the second *much*. If we accept the reading of F. 1 *And much different*, we must put the accent on the second syllable of *different*,—*And much différent*.

123. Line 51: STRAY'D his affection in unlawful love.—This is the only instance of the use of the verb to *stray*, in a transitive form, to be found in Shakespeare. I have not been able to find a similar use of the word in any contemporary writer. It may be that the verb is used in this sense under the impression that it is identical with to *strave* = to *strew*.

124. Line 68: *In company, I often GLANCED it.*—This line, the *ed* of *glanced*, not being elided in F. 1, is quite complete without the addition of *at*, which some of the modern editors insert. The elliptical construction is far from uncommon in writers of Shakespeare's period.

125. Line 69: *The VENOM clamours.*—*Venom* is used as an adjective in several other passages by Shakespeare; e.g. in *Richard III.* i. 3. 291:

His *venom* tooth will rankle to the death.

126. Lines 79-81:

*But moody, moping, and dull melancholy,  
Kinsman to grim and comfortless despair,  
And at her heels, &c.*

The first line in the Folio stands thus:

But moody and dull melancholy,

two syllables being evidently wanting; Hammer first inserted *moping*, which will do as well as any other epithet. *Kinsman* is here used as = *akin* generally, and not as a masculine noun. Compare Merchant of Venice, iii. 2 169-171:

but now I was the *lord*

Of this fair mansion, *master* of my servants,

*Queen* o'er myself

Some editors alter "at her heels" to "at their heels"; but *her* refers only to *melancholy*, and not also to *despair*.

127. Line 90: *She did betray me to my own reproach.*—Certainly Adriana has some cause to complain of the

Abbess's mode of working up to her lecture against hen-pecking, for she cunningly draws on Adriana to her own moral destruction. There is a lifelike vigour about the sketch of a nagging wife in this passage, which rather favours the conjecture that Shakespeare did not leave Stratford—and his wife—behind him, only for the purpose of making his fortune. The man who wrote the powerful speech of the Abbess might well have tasted the bitterness of domestic misery.

128. Line 121: *The place of DEATH and sorry execution.*—This is the reading of F. 3, F. 4, which substitute *death* for *depth*, the reading of F. 1, F. 2. Hunter says that "the place of depth" meant *Barathrum*; but, in two passages quoted from contemporary writers, that word evidently means Hell.

129. Line 138: *At your IMPORTANT letters.*—This use of *important* for *important* may be found in *Much Ado*, ii. 1. 74, "If the Prince be too *important*, tell him there is a measure in everything." There is supposed to be a reference in this passage to the "Court of Wards," which was a great grievance in Shakespeare's time. By an anachronism he represents Adriana as having been the ward of the Duke, who, in exercise of his power as guardian, gave her in marriage to Antipholus. An allusion to these courts is found in the old morality of Heyck Scorne.

130. Line 140: *TO TAKE ORDER for the wrongs.*—This phrase to *take order for*, i.e. to take measures for, occurs several times in Shakespeare; e.g.

*I will take order for her keeping close.*  
—Richard III. iv. 2. 51

131. Line 148: *STRONG escape.*—Dyce, following Walker, reads *strange*; but *strong* makes good sense; indeed, it is more forcible than *strange*.

132. Line 175: *SICKS him like a fool.*—Fools were cropped close, as we now crop convicts. Malone quotes from a description of monks in an old pamphlet "by S. R. Gent, 4to, 1598." "They are *shaven* and *notched* on the head, like *fooles*."

133. Line 183: *To SCORCH your face.*—Warburton altered *scorch* to *scotch*, and many editors adopted his alteration; but *scorch* makes quite as good sense. It does not neces-

sarily mean that he would "sing off Adriana's beard," as Dyce sarcastically insists; he might disfigure her face by burning it, as easily as by *scotching* it.

134. Line 192: *When I BESTRID thee in the wars.*—Compare the following passage:

Three times to-day I help him to his horse  
Three times *bestrid* him; thrice I led him off.  
—II. Henry VI. v. 3. 8.

135. Line 205: *with HARLOTS feasted in my house.*—*Harlot* is not unfrequently applied to a male, e.g.

for the *harlot* King  
Is quite beyond mine arm.  
—Winter's Tale, ii. 3. 4, 5.

136. Line 248: *THEY left me and my man.*—*Fi* read *there*: amended, independently, by Collier and Walker.

137. Line 281: *all MATED.*—See note 82 of this play. Another form of this word, or perhaps, more strictly speaking, a cognate word, *amate*, is found in contemporary writers more commonly than this, e.g. in Tancred and Gismunda,

Than he whom never dread  
Did once *amate*. —Dodsley, vol. vii. p. 79.

138. Lines 350-362.—This speech of the Duke's is wrongly placed in the Folio, *before* the preceding speeches. Capell made the alteration.

139. Line 359: *Besides his urging of her wreck at sea.*—*Fi* read "Besides *her* urging," but Emilia has not mentioned the wreck. A line or two have probably been lost which originally followed this; unless the abruptness and the *apostrophe* is intentional.

140. Line 400: *TWENTY-FIVE years have I but gone in travail.*—*Fi* have *thirty-three*. *Twenty-five* is Theobald's correction. It is easy to calculate the age of the twins from Egeon's speech in act i, where he says his youngest boy left home at *eighteen years*, while in this scene (lines 329, 321) he says:

But *seven years* since, in Syracuse, boy,  
Thou know'st we parted.

141. Line 406: *After so long grief, such FELICITY!*—*Fi* read "such *nativity*," evidently a mistake from line 404. *Felicity* is Hamner's emendation.

## ORIGINAL EMENDATIONS ADOPTED.

None.

## ORIGINAL EMENDATIONS SUGGESTED BUT NOT ADOPTED.

- i. 1. 132. *I hazarded the loss of HIM I loved.*
- ii. 1. 112. —so *ANY man that hath a name.*
- iii. 1. 89. *Your long experience of her wisdom*  
WEIGH THIS.



# WORDS PECULIAR TO THE COMEDY OF ERRORS.

## WORDS OCCURRING ONLY IN COMEDY OF ERRORS.

NOTE.—The addition of sub., adj., verb, adv. in brackets immediately after a word indicates that the word is used as a substantive, adjective, verb, or adverb only in the passage or passages cited.

The compound words marked with an asterisk (\*) are printed as two separate words in F. 1.

	Act	Sc.	Line		Act	Sc.	Line		Act	Sc.	Line		Act	Sc.	Line		
Abbess.....	v.	1	117	Diviner .....	iii.	2	144	Inclivity.....	iv.	4	49	Sore <sup>8</sup> .....	iv.	2	10		
	v.	1	156	Dry-foot.....	iv.	2	39		Inquisitive.....	i.	1		126	Sharp-looking..	v.	1	240
	v.	1	165	Earthy-gross..	iii.	2	34			i.	2		38		Shoulder-clapper	iv.	2
Abbey-gate....	v.	1	106	Elvish <sup>5</sup> .....	ii.	2	192	Intricate.....			v.	1	269			Shrewish.....	iii.
Apparently....	iv.	1	78	Embellished..	iii.	2	137		Kitchened....		v.	1	415	*Sinking-ripe..			i.
A-row.....	v.	1	170	Excludes.....	i.	1	10			*Kitchen-maid	iv.	4	77		Soul-killing....		i.
*Back-friend..	iv.	2	37	Fallacy.....	ii.	2	188	*Kitchen-vestal			iv.	4	78			Spare <sup>9</sup> .....	i.
Ballast.....	iii.	2	141	Falsing <sup>6</sup> .....	ii.	2	95		*Latter-born..		i.	1	70	Stigmatical <sup>10</sup> ..			iv.
Balsamum <sup>1</sup> ...	iv.	1	89	Fob (sub.)....	iv.	3	25			Life-preserving	v.	1	83		Strayed (trans.)		v.
Barrenness....	iii.	2	123	Fool-begged...	ii.	1	41	*Living-dead..			v.	1	241			Strumpeted <sup>11</sup> ..	ii.
*Bass-viol....	iv.	3	23	Foolishness...	i.	2	72		Love springs..		iii.	2	3	Sunder.....			v.
Bodied.....	iv.	2	20	Fortune-teller	v.	1	239			Mome.....	iii.	1	32		Sweet-savoured		ii.
Buttoned-up..	iv.	2	34	Gilders.....	i.	1	8	Monstrously...			v.	1	11			Traunt (verb)...	iii.
Carknet <sup>2</sup> ....	iii.	1	4	Glimmer (sub.)	v.	1	315		*Morris-pike..		iv.	3	28	Undishonoured			ii.
Chargeful.....	iv.	1	29	Grime.....	iii.	2	106			New-apparelled	iv.	3	14		Undisposed....		i.
Cherry-stone..	iv.	3	74	Handwriting..	iii.	1	14	Procrastinate..			i.	1	159			Undividable....	ii.
Countermands <sup>3</sup>				Heady-rash... v.	1	216	Raft.....		v.		1	348	Unmoved <sup>12</sup> ....	ii.			1
(verb).....	iv.	2	37	Hollow-eyed... v.	1	240			Rope-maker... iv.	4	93	Unviolated....		iii.	1		88
Cuckold-mad..	ii.	1	58	Hoy.....	iv.	3		40		Saddler.....	i.			2	56	Unwed <sup>13</sup> .....	ii.
Dankish.....	v.	1	247	Ill-faced.....	iv.	2	20	Sap-consuming			v.		1	312	*Wedding-ring		ii.
*Dark-working	i.	2	99	—	—	—	—		Scissors.....		v.	1	175	*Well-acquainted			iv.
Debted.....	iv.	1	31	—	—	—	—			Seafaring.....	i.	1	81			Well-dealing..	i.
Deep-divorcing	ii.	2	140	—	—	—	—	*Secret-false... iii.			2	15	Wind-obeying..		i.		1
De-feature <sup>4</sup> ....	ii.	1	98	—	—	—	—		Self-harming? <sup>7</sup>		ii.	1		102	8 Used as an adjective;—as a substantive occurs in Hamlet, i. 2. 387, and in Macbeth, v. 2. 23.		
—	v.	1	209	—	—	—	—			*Self-wrong... iii.	2	168		9 In the sense of superfluous			
				5 <i>Elvish-mark'd</i> (not hyphenated in F. 1) occurs in Richard III. i. 3. 228.									10 Stigmatic (as sub.) in II Henry VI. v. 1. 219, and III Henry VI. v. 2. 129.				
				6 Used as a verb. In Romeo and Juliet, iii. 1. 182, and in Cymbeline, ii. 3. 74, <i>false</i> is apparently used as an adjective, but perhaps may have been intended as a verb.								11 In 8000. text, 6. 12 8000. text, 4. 13 10000. text, 4. 13 11000. text, 304. 11000.					
1 <i>Balsam</i> occurs in Timon of Athens, ii. 5. 110.																	
2 Occurs in Sonn. III. 8.																	
3 <i>Lacere</i> , 276.																	
4 Also in <i>Venus</i> and <i>Adonis</i> , l. 60.																	
															</		

<sup>1</sup> *Balsam* occurs in Timon of Athens, iii. 5. 110.  
<sup>2</sup> Occurs in Sonn. lii. 8.  
<sup>3</sup> Lucree, 276.  
<sup>4</sup> Also in Venus and Adonis, l. 76.

<sup>7</sup> *Self-harming*. In Richard II. ii. 2. 3 Ff. read *self-harming*; Q. 1, Q. 2 read *life-harming*.

<sup>8</sup> Used as an adjective;—as a substantive occurs in Hamlet, ii. 2. 337, and in Macbeth, v. 3. 23.  
<sup>9</sup> In the sense of superfluous.  
<sup>10</sup> *Stigmatal* (as sub.) in II Henry VI. v. 1. 215, and III Henry VI. ii. 2. 126.  
<sup>11</sup> Sonn. lvi. 6.  
<sup>12</sup> Sonn. xlv. 4.  
<sup>13</sup> Pilgrim, 204.



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THE  
TWO GENTLEMEN OF VERONA.

---

NOTES AND INTRODUCTION

BY

F. A. MARSHALL

## DRAMATIS PERSONÆ.

DUKE OF MILAN.

VALENTINE, }  
PROTEUS,<sup>1</sup> } the two Gentlemen of Verona.

ANTONIO,<sup>2</sup> father to Proteus.

THURIO, a foolish Lord; in love with Silvia.

SIR EGLAMOUR, a knight vowed to chastity; a friend of Silvia.

HOST (in whose house, at Milan, Julia lodges).

SPEED, } clownish servants { to Valentine.

LAUNCE, } { to Proteus.

PANTHINO,<sup>3</sup> servant to Antonio.

FIRST

SECOND } OUTLAW, { Members of a band of Outlaws between Milan and Mantua.

THIRD }

JULIA, betrothed to Proteus; afterwards disguised as Sebastian.

SILVIA, daughter of the Duke of Milan; in love with Valentine.

LUCETTA, waiting-woman to Julia.

Servants, Musicians, Outlaws, &c.

SCENE—Partly in Verona, partly in Milan, and partly in a forest  
between Milan and Mantua.

HISTORICAL PERIOD: about the middle of the sixteenth century; any time from 1520 to 1560.

### TIME OF ACTION.

The time of this play comprises seven days.

Day 1: Act I. Scenes 1 and 2.—Interval: about a month.

Day 2: Act I. Scene 3; Act II. Scene 1.

Day 3: Act II. Scenes 2 and 3.—Interval: Proteus's journey to Milan; say a week.

Day 4: Act II. Scenes 4 and 5.—Interval of a few days.

Day 5: Act II. Scenes 6 and 7; Act III. and Act IV.

Scene 1.—Interval not less than a week, including Julia's journey to Milan.

Day 6: Act IV. Scene 2.

Day 7: Act IV. Scenes 3 and 4; Act V.<sup>4</sup>

<sup>1</sup> *Proteus* in Ff.

<sup>2</sup> *Antonio* in Ff.

<sup>3</sup> *Panthino* in Ff.

<sup>4</sup> The above is Mr. Daniel's arrangement, except one or two slight alterations with regard to the intervals.

# THE TWO GENTLEMEN OF VERONA.

## INTRODUCTION.

### LITERARY HISTORY.

This play does not seem to have been printed before it appeared in the Folio of 1623, nor indeed to have been entered on the Stationers' Register before that date. It is mentioned by Meres in *Palladis Tamia* (1598). I cannot agree with some of the critics in placing this comedy as the earliest of Shakespeare's original productions—that is to say, of pieces not immediately adapted from previously existing dramas. It seems, decidedly, to be later than *Love's Labour's Lost* and *The Comedy of Errors*. However, it is, undoubtedly, one of his early works. The source, to which he was indebted for some of the incidents, is most certainly the "Diana" of George de Montemayor (a Portuguese poet and romance writer, born 1520, died 1562). Of this work Bartholomew Yong published a translation in 1598; but Farmer mentions another translation by Thomas Wilson, which he says was published two or three years before; and Yong, in his preface, observes that the translation had been lying by him finished some sixteen years: it had probably, like many other MSS. of this time, been privately circulated amongst friends. Yong also mentions that "Edward Paston, Esquire," had translated some parts of "Diana." It appears, from the "Revels' Accounts," that there was a play, acted by Her Majesty's Servants at Greenwich "on the Sondaie next after new yeares daie at night" in 1584-5, entitled "The History of Felix and Philomena," which was most probably founded on the same story, as Don Felix is the name of the faithless lover of Felismena, a shepherdess who figures in the "Diana" of Montemayor. Collier published part of the story, under protest, in his "Shakespeare's Library;" insisting that Shake-

peare could not have derived any portion of this play from that source. Any one who will read carefully the story of the shepherdess Felismena, as given in Hazlitt's edition of "Shakespeare's Library" (part i. vol. i.), cannot fail to see that the author of *The Two Gentlemen of Verona* must, at any rate, have known that story in some form or other. The scene, where Lucetta gives Julia the letter of Proteus, is evidently copied from Felismena's account of her receiving Don Felix's letter from her maid Rosina. Felismena assumes a man's dress, and follows Don Felix to the court of Augusta Cesarina: she stops at an inn, and at midnight her host calls her to hear some music; then she hears Don Felix serenade Celia. The next day she gets herself engaged as page to Don Felix, and carries his letters and presents to Celia. There are several little touches in this story which have suggested some of the dialogue of this play to Shakespeare; but he has, as he always did, very much improved on the original. Other sources, whence Shakespeare may have taken some of his incidents, have been suggested: amongst others, Sidney's *Arcadia*, and Boccaccio's *Apollonius and Sylla*; the latter, by the way, was formerly supposed to have furnished the origin of *Twelfth Night*. I do not think the suggestion, that Shakespeare was at all indebted to Sidney's *Arcadia* for the incident of Valentine consenting to lead the outlaws, is worth much consideration. We may take it that the play was written some time between 1591 and 1596. Though Hamner and Theobald both pronounce it to be spurious, they would probably have repented of their rash judgment, had they lived long enough. There is not the slightest evidence, internal or external, for attributing it to any one but Shakespeare. It is probable that the title of this play was

## THE TWO GENTLEMEN OF VERONA.

originally "The Gentlemen of Verona;" at least it is by this name Meres mentions it in 1598; and Kirkman, as late as 1661, inserts it in his list of plays under the same title.

### STAGE HISTORY.

We have no special record of the performance of this play during Shakespeare's lifetime. It must have been acted before 1598, or Meres would not have mentioned it. No reference to it occurs either in Henslowe's or in Pepys' Diary. The first performance recorded by Genest is 22nd December, 1762, at Drury Lane. This was an alteration of Shakespeare's play by Victor, who introduced, like most of those mutilators, or would-be embellishers of our great poet, an intolerable amount of rubbish of his own composition. His attempts to improve the story made it confused and incomprehensible. In the last act he had the audacity to add two short scenes for the sake of bringing Launce and Speed on the stage again, these two characters being played by Yates and King respectively. The well-known names of Holland, Moody, Mrs. Yates, and Miss Pope also appear in the cast. This perversion of Shakespeare was performed five times with success; on the sixth representation for the benefit of Victor, "the author of the alterations," a serious riot took place; the leader was one Fitzpatrick, a personal enemy of Garrick; and the professed object of the rioters was the restoration of the half-price admission (see Davies' Life of Garrick, vol. ii. chap. xxxi.). The next representation of the play would seem to have been at Covent Garden on 13th April, 1784, for Quick's benefit. This was the original play, with slight alterations. It appears to have been acted three times at Covent Garden in January, 1790; and on 21st April, 1808, it was revived at the same theatre, the version being one by John Kemble, partly taken from Victor's alteration, but containing some additional lines of his own. Kemble took the part of Valentine, for which he was eminently unsuited—a fact of which he himself must have been conscious, for he altered the epithet "youthful," applied to Valentine in act iii. scene 1, to "confident." That version was only acted three

times; in fact this play never seems to have attained much success on the modern stage, at any rate till it was produced in the form of an opera at Covent Garden in 1821, under the management of Charles Kemble. This "degradation" of Shakespeare's play was executed by one Reynolds; but the actor-manager must be held responsible for its production. As many as fourteen songs, glees, and choruses were introduced. The piece was turned into a spectacle containing a representation of the Carnival in the Square of Milan, "in which," to quote the Play-bill, "takes place a Grand Emblematical Procession of the Seasons and the Elements;" "Cleopatra's Galley" being introduced as "sailing down the River Cydnus" and conducted by Thetis; also, "the Palace of the Hours, and the Temple of Apollo."

On the first night of the introduction of this scene, and the third night of the revival, "The machinery of the Carnival was wretchedly managed; two windows of the Palace of the Hours partly and suddenly disappeared; and a ludicrous circumstance occurred to a carpenter, who, invading the territories of pleasure without sufficient caution, made his debut to the audience in an unwilling somersault over the clouds, and remained for some time with his heels kicking in the air, to the great amusement of the admiring beholders. The boat which was to bear the fugitives from Milan, met with so sudden a check that its rower was capsized into the stream, and finding his attempts to set his vessel afloat quite fruitless, he with a great deal of *sang froid* made his exit through the waves."

This remarkable production ran twenty-nine nights. The names of Liston, Farren, and Miss M. Tree are all found in the cast.

This play was included among the revivals of Mr. Phelps at Sadlers' Wells. It is many years now since it was represented on the stage.

### CRITICAL REMARKS.

This is the first of his plays in which Shakespeare seems to have tried to strike out for himself an original line. There is little imitation except in the comic scenes; those

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still bear traces of the influence of Lilly. The play is remarkable as containing little that can well be omitted in representation. Although carelessly constructed in parts, it is a much better acting play than *Love's Labour's Lost* or *Midsummer Night's Dream*; and even than some of his much later productions. Shakespeare does not appear to have rewritten any portions of this play, as he undoubtedly did parts of *Love's Labour's Lost*; but of the incidents in it and of the ideas contained in some of the characters he made much subsequent use. In *The Merchant of Venice* the scene between Portia and Neriss is evidently suggested by that between Julia and Lucetta; while Viola, in *Twelfth Night*, is really an expansion of the former of these two characters. The chief progress made by Shakespeare in this play is with regard to all his female characters, and to one, at least, of his humorous ones. Silvia has more moral beauty even than Juliet. She and Julia are very much in advance, as far as characterization goes, of Adriana and Luciana; to say nothing of such lay figures as the Princess and her companions in *Love's Labour's Lost*. Were the male characters in this play as well drawn as the female characters, it would have been decidedly more popular on the stage. Valentine and Proteus afford but little opportunities to the actors; the former is superior, in every respect, to his friend; but his fatal offer to give up his love, in the last act, robs him of all the sympathy which his former nobility of conduct had earned for him. Proteus is the precursor of those admirable satires on respectable villainy of which Bertram, in *All's Well that Ends Well*, is the completest type; while Claudio and Lucio, in *Much Ado about Nothing* and *Measure for Measure*, are more subtly-drawn specimens of the same delightful genus. Proteus is a thoroughly despicable cad; but being a handsome young man of good birth, according to the principles of dramatic justice all his sins are forgiven him, and he is rewarded with the hand of a girl very much too good for him. It is impossible not to recognize some resemblance in the compliant spirit displayed in *Sonnets* xl. xli. xlii.—where Shakespeare alludes to

having been supplanted by his friend in the affections of his mistress,—and the exaggerated unselfishness which prompts Valentine to make the impulsive offer surrendering Silvia to Proteus. But such self-sacrifice finds little sympathy in poetry intended for the study, and still less in any work intended for the stage. Nevertheless, there is something in the generosity of Valentine, in the trustful confidence which he displays towards his unworthy friend, that endears him to our hearts, and makes us rejoice that he is rewarded with so noble a wife as Silvia. It is possible that, when drawing the character of Proteus, Shakespeare had in his mind the disloyalty and ingratitude with which the young, handsome, high-born W. H. had treated him!

The character of Sir Eglamour, in a very slight sketch, embodies a beautiful idea of perfect chivalry. Of the other male characters, with the exception of Launce, not much can be said. Thurio is a mere shadow, which the ripier humour of Shakespeare developed into Sir Andrew Aguecheek. Concealing, however, to this early work of Shakespeare the utmost praise that it deserves, one cannot, without being guilty of extravagance, blind one's self to its immense inferiority to his later work. How insignificant does the scene between Silvia and Julia appear by the side of that between Viola and Olivia! It is impossible to tolerate even the suggestion of a parallel, such as some critics have hinted at, between Julia and Imogen. The only point of resemblance between the two characters is that they both put on boy's clothes.

With regard to the humorous elements in the play, Launce with his dog is superior to Launcelot Gobbo and his old father. In his early periods Shakespeare gives us no such worthy specimen of his comic power, with the exception of the Nurse in *Romeo and Juliet*.

<sup>1</sup> These remarks, as will be seen, are based on the belief that the sonnets of Shakespeare are not mere poetical exercises, but more or less revelations of his inner life. The extraordinary theory that they are detached poems, inspired by no real events in Shakespeare's life, and having no connection between one another, is a theory which offers a very easy way of getting rid of the difficulties that beset the sonnets, but to my mind is utterly untenable.

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On the whole, it may be said of this play that, like *The Comedy of Errors*, it is written exclusively with a view to the stage. What poetical gems may be found in it are with difficulty detached from the context. The action proceeds almost uninterruptedly, except for the tedious fooling of Launce and Speed in some of the comic scenes. The plot is ill-managed, especially the dénouement, which is abrupt and somewhat careless. The situations are not as skilfully devised as those of *The Comedy of Errors*; but the chief characters are more or less sympathetic; and the incidents of the story are sufficiently interesting to fix the attention of an audience. It may seem fanciful to trace throughout this play the influence of the country rather than that of the town on Shakespeare's style; but there is certainly less knowledge of character than observation of nature displayed in the imagery of this play. It would seem that, when he was

writing it, the fields and woods of Stratford-on-Avon were fresher in Shakespeare's mind than the busy life of London.

Assuming that *The Two Gentlemen of Verona* was an earlier work than *Romeo and Juliet*, we have in this play the first instance of Shakespeare's fondness for Italy as the country in which to place his scene. There is not so much local colour as in *The Taming of the Shrew*, or *The Merchant of Venice*; and the essentially English character of Launce and Speed is perhaps more strongly marked than in the case of Grumio and Launcelot Gobbo; but the question already arises in our minds, whether Shakespeare's acquaintance with Italy was derived from personal experience or merely from books. This is a point which cannot be discussed at this stage of our work, as it belongs more fitly to the *Life of Shakespeare*.



*Val.* How use doth breed a habit in a man!  
These shadowy, desert, unfrequented woods,  
I better brook than flourishing peopled towns.

## THE TWO GENTLEMEN OF VERONA.

### ACT I.

SCENE I. *Verona. An open place in the city.*

*Enter VALENTINE and PROTEUS.*

*Val.* Cease to persuade, my loving Proteus:  
Home-keeping youth have ever homely wits.  
Were't not affection chains thy tender days  
To the sweet glances of thy honour'd love,  
I rather would entreat thy company  
To see the wonders of the world abroad,  
Than, living dully sluggardiz'd at home,  
Wear out thy youth with shapeless<sup>1</sup> idleness.  
But since thou lov'st, love still, and thrive  
therein,

Even as I would, when I to love begin. 10

*Pro.* Wilt thou be gone? Sweet Valentine,  
adieu!

Think on thy Proteus, when thou haply see'st  
Some rare note-worthy object in thy travel:  
Wish me partaker in thy happiness,  
When thou dost meet good hap; and in thy  
danger,

<sup>1</sup> *Shapeless*, purposeless.

If ever danger do environ thee,  
Commend thy grievance to my holy prayers,  
For I will be thy beadsman, Valentine.

*Val.* And on a love-book pray for my  
success!

*Pro.* Upon some book I love I'll pray for  
thee. 20

*Val.* That's on some shallow story of deep  
love:

How young Leander cross'd the Hellespont.

*Pro.* That's a deep story of a deeper love;  
For he was more than over shoes in love.

*Val.* 'Tis true; for you are over boots in  
love,

And yet you never swum the Hellespont.

*Pro.* Over the boots? nay, give me not the  
boots.<sup>2</sup>

*Val.* I will not, for it boots thee not.

*Pro.* No?—what?

*Val.* To be in love, where scorn is bought  
with groans;

<sup>2</sup> *The boots*, the torture so called.



Coy looks with heart-sore sighs; one moment's mirth  
 With twenty watchful, weary, tedious nights:  
 If haply won, perhaps a hapless gain;  
 If lost, why then a grievous labour won;  
 However,<sup>1</sup> but a folly bought with wit,  
 Or else a wit by folly vanquished.

*Pro.* So, by your circumstance,<sup>2</sup> you call me fool.

*Val.* So, by your circumstance,<sup>3</sup> I fear you'll prove.

*Pro.* 'Tis love you cavil at: I am not Love.

*Val.* Love is your master, for he masters you:

And he that is so yoked by a fool,  
 Methinks, should not be chronicled for wise.

*Pro.* Yet writers say, as in the sweetest bud

The eating canker dwells, so eating love  
 Inhabits in the finest wits of all.

*Val.* And writers say, as the most forward bud

Is eaten by the canker ere it blow,  
 Even so by love the young and tender wit  
 Is turn'd to folly, blasting in the bud,  
 Losing his verdure even in the prime  
 And all his fair effects of future hopes.  
 But wherefore waste I time to counsel thee,  
 That art a votary to fond desire?  
 Once more adieu! my father at the road<sup>4</sup>

Expects my coming, there to see me shipp'd.

*Pro.* And thither will I bring thee, Valentine.

*Val.* Sweet Proteus, no; now let us take our leave.

To Milan<sup>5</sup> let me hear from thee by letters  
 Of thy success in love, and what news else  
 Betideth here in absence of thy friend;  
 And I likewise will visit thee with mine.

*Pro.* All happiness bechance to thee in Milan!

*Val.* As much to you at home! and so, farewell. [*Exit.*]

*Pro.* He after honour hunts, I after love:  
 He leaves his friends to dignify them more;  
 I leave myself, my friends, and all, for love.

Thou, Julia, thou hast metamorphos'd me,  
 Made me neglect my studies, lose my time,  
 War with good counsel, set the world at naught:  
 Made wit with musing weak, heart sick with thought.

*Enter SPEED.*

*Speed.* Sir Proteus, save you! Saw you my master?

*Pro.* But now he parted hence, to embark for Milan.

*Speed.* Twenty to one then he is shipp'd already,

And I have play'd the sheep<sup>6</sup> in losing him.

*Pro.* Indeed, a sheep doth very often stray, An if the shepherd be a while away.

*Speed.* You conclude that my master is a shepherd, then, and I a sheep?

*Pro.* I do.

*Speed.* Why then, my horns are his horns, whether I wake or sleep.

*Pro.* A silly answer, and fitting well a sheep.

*Speed.* This proves me still a sheep.

*Pro.* True; and thy master a shepherd.

*Speed.* Nay, that I can deny by a circumstance.

*Pro.* It shall go hard but I'll prove it by another.

*Speed.* The shepherd seeks the sheep, and not the sheep the shepherd; but I seek my master, and my master seeks not me: therefore I am no sheep.

*Pro.* The sheep for fodder follow the shepherd; the shepherd for food follows not the sheep: thou for wages followest thy master; thy master for wages follows not thee: therefore thou art a sheep.

*Speed.* Such another proof will make me cry "baa."

*Pro.* But, dost thou hear? gav'st thou my letter to Julia?

*Speed.* Ay, sir: [I, a lost mutton, gave your letter to her, a lac'd mutton,<sup>7</sup> and she, a lac'd mutton, gave me, a lost mutton, nothing for my labour.

<sup>1</sup> However, in any case.

<sup>2</sup> Circumstance, circumstantial deduction.

<sup>3</sup> Circumstance, conduct. <sup>4</sup> Road, harbour

<sup>5</sup> To Milan, by letters (addressed) to Milan.

<sup>6</sup> Sheep, pronounced here *ship*, for the sake of the pun.

<sup>7</sup> Lac'd mutton, courtesan.

*Pro.* Here's too small a pasture for such store of muttons.

*Speed.* If the ground be overcharg'd, you were best stick her.

*Pro.* Nay; in that you are astray, 't were best pound you.

110

*Speed.* Nay, sir, less than a pound shall serve me for carrying your letter.

*Pro.* You mistake; I mean the pound,—a pinfold.

*Speed.* From a pound to a pin? fold it over and over,

115



*Pro.* All happiness bechance to thee in Milan!  
*Val.* As much to you at home! and so, farewell.

'T is threefold too little for carrying a letter to your lover.]

*Pro.* But what said she? [*Speed nods.*] Did she nod?

*Speed.* [*Nodding*] Ay.

*Pro.* Nod—Ay—why, that's noddly.

*Speed.* You mistook, sir; I say, she did nod; and you ask me if she did nod; and I say, "Ay."

*Pro.* And that set together is noddly. 122

[*Speed.* Now you have taken the pains to set it together, take it for your pains.]

<sup>1</sup> Take it for your pains, i.e. take the title of "noddly" or "fool" for your pains.

*Pro.* No, no; you shall have it for bearing the letter.

*Speed.* Well, I perceive I must be fain to bear with you.

*Pro.* Why, sir, how do you bear with me?

*Speed.* Marry, sir, the letter, very orderly; having nothing but the word "noddly" for my pains. 131

*Pro.* Beshrew me, but you have a quick wit.

*Speed.* And yet it cannot overtake your slow purse.

*Pro.* Come, come, open the matter in brief: what said she?

*Speed.* Open your purse, that the money

and the matter may be both at once delivered.

*Pro.* Well, sir, here is for your pains. What said she? 140

*Speed.* Truly, sir, I think you'll hardly win her.

*Pro.* Why, couldst thou perceive so much from her?

*Speed.* Sir, I could perceive nothing at all from her; no, not so much as a ducat for delivering your letter; and being so hard to me that brought your mind, I fear she'll prove as hard to you in telling your mind. [Give her no token but stones; for she's as hard as steel.

*Pro.* What said she? nothing? 150

*Speed.* No, not so much as "Take this for thy pains." To testify your bounty, I thank you, you have testern'd<sup>1</sup> me; in requital whereof, henceforth carry your letters yourself; and so, sir, I'll commend you to my master.]

*Pro.* Go, go, be gone, to save your ship from wreck,

Which cannot perish having thee aboard,  
Being destin'd to a drier death on shore.

[*Exit Speed.*

I must go send some better messenger:

I fear my Julia would not deign<sup>2</sup> my lines, 160  
Receiving them from such a worthless post.

[*Exit.*

SCENE II. *The same. Garden of Julia's house.*

*Enter JULIA and LUCETTA.*

*Jul.* But say, Lucetta, now we are alone,  
Wouldst thou, then, counsel me to fall in love?

*Luc.* Ay, madam, so you stumble not unheededfully.

*Jul.* Of all the fair resort of gentlemen  
That every day with parle encounter me,  
In thy opinion which is worthiest love?

*Luc.* Please you repeat their names, I'll show my mind

According to my shallow simple skill.

*Jul.* What think'st thou of the fair Sir Eglamour?

*Luc.* As of a knight well-spoken, neat and fine; 10

But, were I you, he never should be mine.

*Jul.* What think'st thou of the rich Mercatio? 12

*Luc.* Well of his wealth; but of himself, so so,

*Jul.* What think'st thou of the gentle Proteus?

*Luc.* Lord, lord! to see what folly reigns in us!

*Jul.* How now! what means this passion at his name?

*Luc.* Pardon, dear madam; 't is a passing shame

That I, unworthy body as I am,  
Should censure<sup>3</sup> thus on lovely gentlemen.

*Jul.* Why not on Proteus, as of all the rest? 20

*Luc.* Then thus: of many good I think him best.

*Jul.* Your reason?

*Luc.* I have no other but a woman's reason; I think him so, because I think him so.

*Jul.* And wouldst thou have me cast my love on him?

*Luc.* Ay, if you thought your love not cast away.

*Jul.* Why he, of all the rest, hath never mov'd me.

*Luc.* Yet he, of all the rest, I think, best loves ye.

*Jul.* His little speaking shows his love but small.

*Luc.* Fire<sup>4</sup> that's closest kept burns most of all. 30

*Jul.* They do not love that do not show their love.

*Luc.* O, they love least that let men know their love.

*Jul.* I would I knew his mind.

*Luc.* Peruse this paper, madam.

*Jul.* "To Julia."—Say, from whom?

*Luc.* That the contents will show.

*Jul.* Say, say, who gave it thee?

*Luc.* Sir Valentine's page; and sent, I think, from Proteus.

He would have given it you; but I, being in the way,

<sup>1</sup> Testern'd me, given me sixpence

<sup>2</sup> Deign, deign to accept.

<sup>3</sup> Censure, express my opinion.

<sup>4</sup> Fire, pronounced here as a dissyllable.

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I, being in

able.

Did in your name receive it: pardon the fault,  
I pray. 40

*Jul.* Now, by my modesty, a goodly broker!  
Dare you presume to harbour wanton lines?  
To whisper and conspire against my youth?  
Now, trust me, 't is an office of great worth  
And you an officer fit for the place.  
There, take the paper: see it be return'd;  
Or else return no more into my sight.

*Luc.* To plead for love deserves more fee  
than hate.

*Jul.* Will ye be gone?

*Luc.* That you may ruminate. 45  
[*Exit.*]

*Jul.* And yet I would I had o'erlook'd the  
letter: 50

It were a shame to call her back again,  
And pray her to a fault for which I chid  
her.

What fool! is she, that knows I am a maid,  
And would not force the letter to my view, —  
Since maids, in modesty, say "No" to that  
Which they would have the profferer construe  
"Ay"!

Fie, fie, how wayward is this foolish love,  
That, like a testy babe, will scratch the nurse  
And presently, all humbled, kiss the rod!  
How churlishly I chid Lucetta hence, 60  
When willingly I would have had her here!  
How angerly I taught my brow to frown,  
When inward joy enforc'd my heart to smile!  
My penance is to call Lucetta back,  
And ask remission for my folly past.  
What, ho! Lucetta!

*Re-enter LUCETTA.*

*Luc.* [*Letting fall the letter, as if by accident*]

What would your ladyship?

*Jul.* Is't near dinner-time?

*Luc.* [*Stooping to pick up the letter*] I would  
it were,

That you might kill your stomach<sup>2</sup> on your  
meat,

And not upon your maid.

*Jul.* What is't that you took up so gin-  
gerly? 70

*Luc.* Nothing.

*Jul.* Why didst thou stoop, then?

*Luc.* To take a paper up that I let fall. 73

*Jul.* And is that paper nothing?

*Luc.* Nothing concerning me.

*Jul.* Then let it lie for those that it con-  
cerns.

*Luc.* Madam, it will not lie where it con-  
cerns,

Unless it have a false interpreter.

*Jul.* Some love of yours hath writ to you in  
rhyme.

*Luc.* That I might sing it, madam, to a tune.  
Give me a note: your ladyship can set. 81

*Jul.* As little by such toys as may be pos-  
sible.

Best sing it to the tune of "Light o' love."

*Luc.* It is too heavy for so light a tune.

*Jul.* Heavy! belike it hath some burden  
then?

*Luc.* Ay; and melodious were it, would you  
sing it.

*Jul.* And why not you?

*Luc.* I cannot reach so high.

*Jul.* Let's see your song. [*Lucetta shows her  
the letter from Proteus.*] How now, minion!

[*Snatches the letter from Lucetta.*]

*Luc.* Keep tune there still, so you will sing  
it out:

And yet methinks I do not like this tune. 90

*Jul.* You do not!

*Luc.* No, madam; 't is too sharp.

*Jul.* You, minion, are too saucy.

*Luc.* Nay, now you are too flat,  
And mar the concord with too harsh a de-  
scent:

There wanteth but a mean<sup>3</sup> to fill your song.

*Jul.* The mean is drown'd with your unruly  
bass.

*Luc.* Indeed, I bid the base for Proteus.

*Jul.* This babble shall not henceforth trouble  
me.—

Here is a coil with protestation!—

[*Tears the letter.*]

Go get you gone, and let the papers lie: 100  
You would be fingering them, to anger me.

*Luc.* She makes it strange;<sup>4</sup> but she would  
be best pleas'd

To be so anger'd with another letter. [*Exit.*]

<sup>3</sup> Mean, tenor.

<sup>4</sup> She makes it strange, she pretends to be shocked.

*Jul.* Nay, would I were so anger'd with the same!  
O hateful hands, to tear such loving words!  
Injurious wasps, to feed on such sweet honey,  
And kill the bees that yield it with your stings!  
I'll kiss each several paper for amends.  
Look, here is writ "kind Julia:"—unkind Julia!

As in revenge of thy ingratitude, 110  
I'll blow thy name against the bruising stones,



*Jul.* I'll kiss each several paper for amends.

Trampling contemptuously on thy disdain.  
And here is writ—"love-wounded Proteus:"—  
Poor wounded name! my bosom as a bed  
Shall lodge thee till thy wound be thoroughly heal'd;

And thus I search it with a sovereign kiss.  
But twice or thrice was "Proteus" written down:—

Be calm, good wind, blow not a word away  
Till I have found each letter in the letter,  
Except mine own name: that some whirlwind  
bear 120

Unto a ragged, fearful-hanging rock  
And throw it thence into the raging sea!

Lo, here in one line is his name twice writ,—  
"Poor forlorn Proteus, passionate Proteus,  
To the sweet Julia:"—that I'll tear away;—  
And yet I will not, with so prettily  
He couples it to his complaining names.  
[Thus will I fold them one upon another:  
Now kiss, embrace, contend, do what you  
will.]

*Re-enter LUCETTA.*

*Luc.* Madam, 130  
Dinner is ready, and your father stays.

*Jul.* Well, let us go.

*Luc.* What, shall these papers lie like tell-tales here!

*Jul.* If you respect them, best to take them up.

*Luc.* Nay, I was taken up for laying them down:

Yet here they shall not lie, for catching cold.<sup>1</sup>

[Picks up the pieces of the letter.

*Jul.* I see you have a month's mind to them.

*Luc.* Ay, madam, you may say what sights you see;

I see things too, although you judge I wink.

*Jul.* Come, come; will't please you go? 140  
[Exeunt.]

SCENE III. *The same. Antonio's house.*

*Enter ANTONIO and PANTHINO.*

*Ant.* Tell me, Panthino, what sad<sup>2</sup> talk was that

Wherewith my brother held you in the cloister?

*Pan.* 'Twas of his nephew Proteus, your son.

*Ant.* Why, what of him?

*Pan.* He wonder'd that your lordship

Would suffer him to spend his youth at home,

While other men, of slender reputation,

Put forth their sons to seek preferment out:

Some to the wars, to try their fortune there;

Some to discover islands far away;

Some to the studious universities. 10

For any, or for all these exercises,

He said that Proteus your son was meet,

And did request me to importune you

To let him spend his time no more at home,

<sup>1</sup> For catching cold, lest they should catch cold.

<sup>2</sup> Sad, serious.

Which would be great impeachment<sup>1</sup> to his  
age,  
In having known no travel in his youth.

*Ant.* Nor need'st thou much importune me  
to that

Whereon this month I have been hammer-  
ing.

I have consider'd well his loss of time,  
And how he cannot be a perfect man, 20  
Not being tried and tutor'd in the world:

Experience is by industry achiev'd,  
And perfected by the swift course of time.  
Then, tell me, whither were I best to send  
him?

*Pan.* I think your lordship is not ignorant  
How his companion, youthful Valentine,  
Attends the emperor in his royal court.

*Ant.* I know it well.

*Pan.* 'T were good, I think, your lordship  
sent him thither: 20



*Pro.* O, how this spring of love resembleth  
The uncertain glory of an April day.

There shall he practise tilts and tournaments,  
Hear sweet discourse, converse with noblemen,  
And be in eye of<sup>2</sup> every exercise  
Worthy his youth and nobleness of birth.

*Ant.* I like thy counsel; well hast thou ad-  
vis'd:

And that thou mayst perceive how well I like it,  
The execution of it shall make known: 36

Even with the speediest expedition  
I will dispatch him to the emperor's court.

*Pan.* To-morrow, may it please you, Don  
Alphonso,

With other gentlemen of good esteem, 40  
Are journeying to salute the emperor,  
And to commend their service to his will.

*Ant.* Good company; with them shall Pro-  
teus go:

And,—in good time:—now will we break with  
him.

<sup>1</sup> *Impeachment*, reproof.

<sup>2</sup> *Be in eye of*, be within view of.

*Enter PROTEUS.*

*Pro.* Sweet love! sweet lines! sweet life!  
Here is her hand, the agent of her heart;  
Here is her oath for love, her honour's pawn.  
O, that our fathers would applaud our loves,  
To seal our happiness with their consents!  
O heavenly Julia!

50

*Ant.* How now! what letter are you reading there?

*Pro.* May't please your lordship, 't is a word or two

Of commendations sent from Valentine,  
Deliver'd by a friend that came from him.

*Ant.* Lend me the letter; let me see what news.

*Pro.* There is no news, my lord, but that he writes

How happily he lives, how well belov'd  
And daily graced by the emperor;  
Wishing me with him, partner of his fortune.

*Ant.* And how stand you affected to his wish?

*Pro.* As one relying on your lordship's will, <sup>61</sup>  
And not depending on his friendly wish.

*Ant.* My will is something sorted with his wish.

Muse not that I thus suddenly proceed;  
For what I will, I will, and there an end.  
I am resolv'd that thou shalt spend some time  
With Valentino in the emperor's court:  
What maintenance he from his friends receives,

Like exhibition<sup>2</sup> thou shalt have from me.  
To-morrow be in readiness to go: <sup>70</sup>  
Excuse it not, for I am péremptory.

*Pro.* My lord, I cannot be so soon provided:  
Please you, deliberate a day or two.

*Ant.* Look, what thou want'st shall be sent  
after thee:

No more of stay; to-morrow thou must go.  
Come on, Panthino: you shall be employ'd  
To hasten on his expedition.

[*Exeunt Antonio and Panthino.*]

*Pro.* Thus have I shunn'd the fire for fear  
of burning,  
And drench'd me in the sea, where I am  
drown'd.

I fear'd to show my father Julia's letter, <sup>80</sup>  
Lest he should take exceptions to my love;  
And with the vantage of mine own excuse  
Hath he excepted most against my love.

O, how this spring of love resembleth<sup>3</sup>  
The uncertain glory of an April day,  
Which now shows all the beauty of the sun,  
And by and by a cloud takes all away!

*Re-enter PANTHINO.*

*Pan.* Sir Proteus, your father calls for you:  
He is in haste; therefore, I pray you, go. <sup>90</sup>

*Pro.* Why, this it is: my heart accords thereto,  
And yet a thousand times it answers "No."  
[*Exeunt.*]

## ACT II.

SCENE I. *Milan. The Duke's palace.*

*Enter VALENTINE and SPEED.*

*Speed.* Sir, your glove.

*Val.* Not mine; my gloves are on.

*Speed.* Why, then, this may be yours, for  
this is but one.<sup>1</sup>

*Val.* Ha! let me see: ay, give it me, it's mine:  
Sweet ornament that decks a thing divine!  
Ah, Silvia, Silvia! <sup>5</sup>

*Speed.* Madam Silvia! Madam Silvia!

*Val.* How now, sirrah?

*Speed.* She is not within hearing, sir.

*Val.* Why, sir, who bade you call her?

*Speed.* Your worship, sir; or else I mistook.  
*Val.* Well, you'll still be too forward.

*Speed.* And yet I was last chidden for being  
too slow.

*Val.* Go to, sir: tell me, do you know Ma-  
dam Silvia? <sup>15</sup>

*Speed.* She that your worship loves?

*Val.* Why, how know you that I am in love!

*Speed.* Marry, by these special marks: first,  
you have learn'd, like Sir Proteus, to wreath  
your arms, like a malcontent; to relish a love-  
song, like a robin-redbreast; to walk alone,  
like one that had the pestilence; to sigh, like

<sup>1</sup> One, anciently written on.

<sup>2</sup> Exhibition, allowance.

<sup>3</sup> Resembleth, pronounced here as a quadrisyllable.



a schoolboy that had lost his A B C; to weep, like a young wench that had buried her grandam; to fast, like one that takes diet;<sup>1</sup> to watch, like one that fears robbing; to speak pining, like a beggar at Hallowmas. You were wont, when you laughed, to crow like a cock; when you walked, to walk like one of the lions; when you fasted, it was presently after dinner; when you looked sadly, it was for want of money; and now you are metamorphos'd with a mistress, that, when I look on you, I can hardly think you my master.

*Val.* Are all these things perceiv'd in me?

*Speed.* They are all perceiv'd without ye.

*Val.* Without me? they cannot. 37

*Speed.* Without you? nay, that's certain, for, without you were so simple, none else would:<sup>2</sup> [but you are so without these follies, that these follies are within you, and shine through you like the water in an urinal, that not an eye that sees you but is a physician to comment on your malady.]

*Val.* But tell me, dost thou know my lady Silvia?

*Speed.* She that you gaze on so as she sits at supper?

*Val.* Hast thou observ'd that? even she, I mean.

*Speed.* Why, sir, I know her not. 50

*Val.* Dost thou know her by my gazing on her, and yet know'st her not?

*Speed.* Is she not hard-favour'd, sir?

*Val.* Not so fair, boy, as well-favour'd.

*Speed.* Sir, I know that well enough.

*Val.* What dost thou know?

*Speed.* That she is not so fair as, of you, well-favour'd.

*Val.* I mean that her beauty is exquisite, but her favour infinite. 60

*Speed.* That's because the one is painted, and the other out of all count.

*Val.* How painted? and how out of count?

*Speed.* Marry, sir, so painted, to make her fair, that no man counts of<sup>3</sup> her beauty.

*Val.* How esteem'st thou me? I account of her beauty.

*Speed.* You never saw her since she was deform'd.

*Val.* How long hath she been deform'd? 70  
*Speed.* Ever since you lov'd her.

*Val.* I have lov'd her ever since I saw her; and still I see her beautiful.

*Speed.* If you love her, you cannot see her.

*Val.* Why?

*Speed.* Because Love is blind. [O, that you had mine eyes; or your own eyes had the lights they were wont to have when you chid at Sir Proteus for going ungarter'd!]

*Val.* What should I see then? 80

*Speed.* Your own present folly and her passing deformity: for he, being in love, could not see to garter his hose, and you, being in love, cannot see to put on your hose.

*Val.* Belike, boy, then, you are in love; for last morning you could not see to wipe my shoes.

*Speed.* True, sir; I was in love with my bed: I thank you, you swing'd<sup>4</sup> me for my love, which makes me the bolder to chide you for yours. 80

*Val.* In conclusion, I stand affected to her.

*Speed.* I would you were set,<sup>5</sup> so your affection would cease.]

*Val.* Last night she enjoind me to write some lines to one she loves.

*Speed.* And have you?

*Val.* I have.

*Speed.* Are they not lamely writ?

*Val.* No, boy, but as well as I can do them. Peace! here she comes. 90

*Speed.* [Aside] O excellent motion!<sup>6</sup> O exceeding puppet! Now will he interpret to her.

*Enter SILVIA.*

*Val.* Madam and mistress, a thousand good-mornings.

*Speed.* [Aside] O, give ye good even! here's a million of manners.

*Sil.* Sir Valentine and servant, to you two thousand.

*Speed.* [Aside] He should give her interest, and she gives it him.

*Val.* As you enjoind me, I have writ your letter 100

Unto the secret nameless friend of yours;  
Which I was much unwilling to proceed in,  
But for my duty to your ladyship.

<sup>1</sup> Takes diet, is under a strict regimen.

<sup>2</sup> None else would, i.e. would be so simple.

<sup>3</sup> Counts of, values.

<sup>4</sup> Swing'd, whipped.

<sup>5</sup> Set, seated.

<sup>6</sup> Motion, puppet-show.



*Sil.* I thank you, gentle servant: 't is very clerkly<sup>1</sup> done. 114

*Val.* Now trust me, madam, it came hardly off; For being ignorant to whom it goes I writ at random, very doubtfully.

*Sil.* Perchance you think too much of so much pains?

*Val.* No, madam; so it stead you, I will write, Please you command, a thousand times as much; 120

And yet

*Sil.* A pretty period! Well, I guess the sequel; And yet I will not name it:—and yet I care not:—

And yet take this, if I may:—I thank you, Meaning henceforth to trouble you no more.

*Speed.* [*Aside.*] And yet you will; and yet another "yet."<sup>2</sup>

*Val.* What means your ladyship? do you not like it?

*Sil.* Yes, yes; the lines are very quaint! But since unwillingly, take them again.

Nay, take them. 130

*Val.* Madam, they are for you.

*Sil.* Ay, ay, you writ them, sir, at my request; But I will none of them; they are for you; I would have had them writ more movingly.

*Val.* Please you, I'll write your ladyship another.

*Sil.* And when it's writ, for my sake read it over;

And if it please you, so; if not, why, so.

*Val.* If it please me, madam, what then?

*Sil.* Why, if it please you, take it for your labour:

And so, good morrow, servant. [*Exit.* 140

*Speed.* O jest unseen, inscrutable, invisible. As a nose on a man's face, or a weathercock on a steeple!

My master sues to her, and she hath taught her suitor,

He being her pupil, to become her tutor.

O excellent device! was there ever heard a better,

That my master, being scribe, to himself should write the letter.

*Val.* How now, sir! what are you reasoning with yourself?

*Speed.* Nay, I was rhyming: 't is you that have the reason. 150

*Val.* To do what?

*Speed.* To be a spokesman for Madam Silvia.

*Val.* To whom?

*Speed.* To yourself: why, she wooes you by a figure.

*Val.* What figure?

*Speed.* By a letter, I should say.

*Val.* Why, she hath not writ to me?

*Speed.* What need she, when she hath made you write to yourself? Why, do you not perceive the jest? 160

*Val.* No, believe me.

*Speed.* No believing you, indeed, sir. But did you perceive her earnest?

*Val.* She gave me none, except an angry word.

*Speed.* Why, she hath given you a letter.

*Val.* That's the letter I writ to her friend.

*Speed.* And that letter hath she deliver'd, and there an end.

*Val.* I would it were no worse.

*Speed.* I'll warrant you, 't is as well: 170

"For often have you writ to her, and she, in modesty, Or else for want of idle time, could not again reply; Or fearing else some messenger that might her mind discover,

Herself hath taught her love himself to write unto her lover."

All this I speak in print,<sup>2</sup> for in print I found it. Why muse you, sir? 't is dinner-time.

*Val.* I have din'd.

*Speed.* Ay, but hearken, sir; though the chameleon Love can feed on the air, I am one that am nourish'd by my victuals, and would fain have meat. O, be not like your mistress: be moved, be moved.<sup>3</sup> [*Exeunt.*

# SCENE II. Verona. Julia's house.

*Enter* PROTEUS *and* JULIA.

*Pro.* Have patience, gentle Julia.

*Jul.* I must, where is no remedy.

*Pro.* When possibly I can, I will return.

*Jul.* If you turn not, you will return the sooner.

<sup>1</sup> Clerkly, like a scholar

<sup>2</sup> In print, exactly

<sup>3</sup> Be moved, have compassion on me.

is you that  
150

adam Silvia.

does you by

me?

hath made  
you not per-  
150

d, sir. But

ot an angry

n a letter.

her friend.  
ne deliver'd.

well: 170

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to write unto

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me.

though the  
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s, and would  
our mistress  
Exeunt.

house.

IA.

ia.

y.

ll return.

return the

me.

Keep this remembrance for thy Julia's sake.

[*Giving him a ring*

*Pro.* Why, then, we'll make exchange; here,  
take you this. [*Giving her another.*

*Jul.* And seal the bargain with a holy  
kiss.

*Pro.* Here is my hand for my true con-  
stancy;

And when that hour o'erslips me in the day  
Wherein I sigh not, Julia, for thy sake, 10

The next ensuing hour some foul mischance  
Torment me for my love's forgetfulness!

My father stays my coming; answer not;

The tide is now:—nay, not thy tide of tears;

That tide will stay me longer than I should.

Julia, farewell! [*Exit Julia.*

What, gone without a word

Ay, so true love should do; it cannot speak;

For truth hath better deeds than words to  
grace it.

*Enter PANTHINO.*

*Pan.* Sir Proteus, you are stay'd for.

*Pro.* Go; I come, I come. 20

Alas! this parting strikes poor lovers dumb.  
[*Exeunt.*

SCENE III. *The same. A street.*

*Enter LAUNCE, leading a dog.*

*Launce.* Nay, 't will be this hour ere I have  
done weeping; all the kind of the Launces have  
this very fault. I have receiv'd my propor-  
tion, like the prodigious son, and am going  
with Sir Proteus to the Imperial's court. I  
think Crab my dog be the sourest-natured  
dog that lives: my mother weeping, my father  
wailing, my sister crying, our maid howling,  
our cat wringing her hands, and all our house  
in a great perplexity, yet did not this cruel-  
hearted cur shed one tear: he is a stone, a  
pebble stone, and has no more pity in  
him than a dog: a Jew would have wept to  
see our parting; why, my grandam,  
being no eyes, look you, wept herself blind  
at my parting. Nay, I'll show you the manner  
of it. This shoe is my father: no, this left  
shoe is my father: no, no, this left shoe is my  
mother: nay, that cannot be so neither; yes,  
it is so, it is so, it hath the worser sole. [This

shoe, with the l in it, is my mother, and  
this my father; vengeance on't! there 't is  
now, sir,] this staff is my sister, for, look you,  
she is as white as a lily and as small as a  
wand: this hat is Nan, our maid: I am the  
dog: no, the dog is himself, and I am the dog  
—Oh! the dog is me, and I am myself; ay, so,  
so. Now come I to my father; "Father, your  
blessing!" now should not the shoe speak



C. 10

*Launce.* Nay, I'll show you the manner of it. This  
is my father; no, this left shoe is my father.

word for weeping: now should I kiss my  
father; well, he weeps on. Now come I to  
my mother: O, that she could speak now like  
a wood! woman! Well, I kiss her; why, there  
't is; here's my mother's breath up and down.  
Now come I to my sister; mark the moan she  
makes. Now the dog all this while sheds not  
a tear nor speaks a word; but see how I lay  
the dust with my tears. 35

*Enter PANTHINO.*

*Pan.* Launce, away, away, aboard! thy  
master is shipp'd and thou art to post after

with ours. What's the matter? why weep'st thou, man? Away, now! you'll lose the tide, if you tarry any longer. 40

*Launce.* It is no matter if the tied were lost; for it is the unkindest tied that ever any man tied.

*Pan.* What's the unkindest tide?

*Launce.* Why, he that's tied here,—Crab my dog.

*Pan.* Tut, man, I mean thou'lt lose the flood; and, in losing the flood, lose thy voyage; and, in losing thy voyage, lose thy master; and, in losing thy master, lose thy service; and, in losing thy service,—Why dost thou stop my mouth? 51

*Launce.* For fear thou shouldst lose thy tongue.

*Pan.* Where should I lose my tongue?

*Launce.* In thy tale.

*Pan.* In my tail!

*Launce.* Lose the tide, and the voyage, and the master, and the service, and [pointing to the dog] the tied! Why, man, if the river were dry, I am able to fill it with my tears; if the wind were down, I could drive the boat with my sighs. 60

*Pan.* Come, come away, man; I was sent to call thee.

*Launce.* Sir, call me what thou dar'st.

*Pan.* Wilt thou go?

*Launce.* Well, I will go. [Exit.]

SCENE IV. *Milan. A room in the Duke's palace.*

Enter SILVIA, VALENTINE, THURIO, and SPEED.

*Sil.* Servant!

*Val.* Mistress!

*Speed.* Master, Sir Thurio frowns on you.

*Val.* Ay, boy, it's for love.

*Speed.* Not of you.

*Val.* Of my mistress, then.

*Speed.* 'T were good you knock'd him. [Exit.]

*Sil.* Servant, you are sad.

*Val.* Indeed, madam, I seem so.

*Thur.* Seem you that you are not? 10

*Val.* Haply I do.

*Thur.* So do counterfeits.

*Val.* So do you.

*Thur.* What seem I that I am not? 14

*Val.* Wise.

*Thur.* What instance of the contrary?

*Val.* Your folly.

*Thur.* And how quote you my folly?

*Val.* I quote! it in your jerkin.

*Thur.* My jerkin is a doublet. 20

*Val.* Well, then, I'll double your folly.

*Thur.* How?

*Sil.* What, angry, Sir Thurio! do you change colour?

*Val.* Give him leave, madam: he is a kind of chameleon.

*Thur.* That hath more mind to feed on your blood than live in your air.

*Val.* You have said, sir.

*Thur.* Ay, sir, and done too, for this time. 30

*Val.* I know it well, sir; you always end ere you begin.

*Sil.* A fine volley of words, gentlemen, and quickly shot off.

*Val.* 'Tis indeed, madam: we thank the giver.

*Sil.* Who is that, servant?

*Val.* Yourself, sweet lady; for you gave the fire. Sir Thurio borrows his wit from your ladyship's looks, and spends what he borrows kindly in your company. 40

*Thur.* Sir, if you spend word for word with me, I shall make your wit bankrupt.

*Val.* I know it well, sir; you have an exchequer of words, and, I think, no other treasure to give your followers, for it appears, by their bare liveries, that they live by your bare words.

*Sil.* No more, gentlemen, no more:—here comes my father.

Enter DUKE.

*Duke.* Now, daughter Silvia, you are hard beset.

Sir Valentine, your father's in good health: 50  
What say you to a letter from your friends?  
Of much good news!

*Val.* My lord, I will be thankful  
To any happy messenger from thence.

*Duke.* Know ye Don Antonio, your countryman?

<sup>1</sup> Quote, observe, pronounced like *coat*; hence the pun.

*Val.* Ay, my good lord, I know the gentleman  
To be of worth and worthy estimation,  
And not without desert so well reputed.

*Duke.* Hath he not a son?

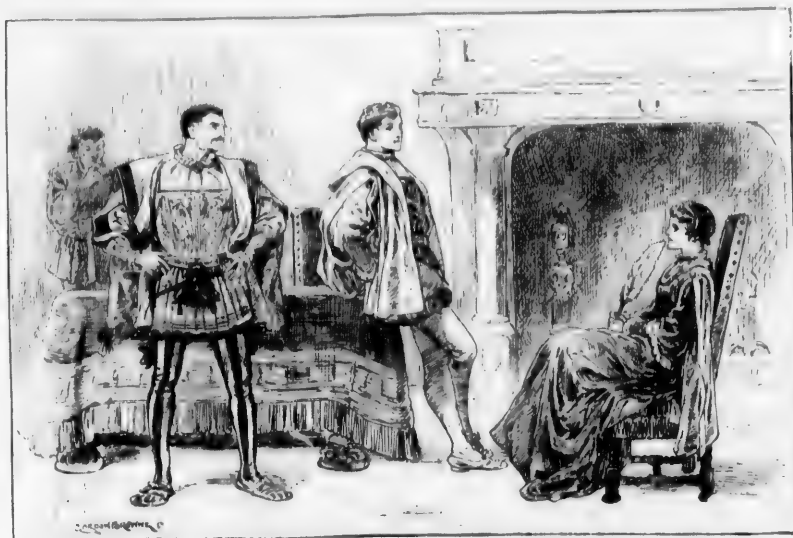
*Val.* Ay, my good lord; a son that well  
deserves  
The honour and regard of such a father. 60

*Duke.* You know him well?

*Val.* I know him as myself; for from our  
infancy

We have convers'd, and spent our hours to-  
gether:

And though myself have been an idle truant,  
Omitting the sweet benefit of time



*Sil.* What, angry, Sir Thurio! do you change colour?  
*Val.* Give him leave, madam: he is a kind of chameleon.

To clothe mine age with angel-like perfection,  
Yet hath Sir Proteus, for that's his name,  
Made use and fair advantage of his days;  
His years but young, but his experience old;  
His head unmellow'd, but his judgement ripe;  
And, in a word, for far behind his worth 71  
Comes all the praises that I now bestow,—  
He is complete in feature and in mind  
With all good grace to grace a gentleman.

*Duke.* Beshrew me, sir, but if he make this  
good,

He is as worthy for an empress' love  
As meet to be an emperor's counsellor.  
Well, sir, this gentleman is come to me,  
With commendation from great potentates;

And here he means to spend his time awhile;  
I think 't is no unwelcome news to you. 81

*Val.* Should I have wish'd a thing, it had  
been he.

*Duke.* Welcome him then according to his  
worth.

*Silvia,* I speak to you, and you, Sir Thurio;  
For Valentine, I need not cite him<sup>1</sup> to it:  
I'll send him hither to you presently. [*Exit.*]

*Val.* This is the gentleman I told your lady-  
ship  
Had come along with me, but that his mistress  
Did hold his eyes lock'd in her crystal looks.

<sup>1</sup> Cite him, incite him.

*Sil.* Belike that now she hath enfranchis'd them  
 Upon some other pawn for féalty.<sup>1</sup>  
*Val.* Nay, sure, I think she holds them prisoners still.  
*Sil.* Nay, then he should be blind; and, being blind,  
 How could he see his way to seek out you?  
*Val.* Why, lady, Love hath twenty pair of eyes.  
*Thu.* They say that Love hath not an eye at all.  
*Val.* To see such lovers, Thurio, as yourself:  
 Upon a homely object Love can wink.  
*[Thurio retires angrily to back of stage.]*  
*Sil.* Have done, have done; here comes the gentleman.

*Enter PROTEUS.*

*Val.* Welcome, dear Proteus! Mistress, I beseech you,  
 Confirm his welcome with some special favour.  
*Sil.* His worth is warrant for his welcome hither,  
 If this be he you oft have wish'd to hear from.  
*Val.* Mistress, it is: sweet lady, entertain him  
 To be my fellow-servant to your ladyship.  
*Sil.* Too low a mistress for so high a servant.  
*Pro.* Not so, sweet lady: but too mean a servant  
 To have a look of such a worthy mistress.  
*Val.* Leave off discourse of disability:—  
 Sweet lady, entertain him for your servant.  
*Pro.* My duty will I boast of; nothing else.  
*Sil.* And duty never yet did want his meed:  
 Servant, you are welcome to a worthless mistress.  
*Pro.* I'll die on him that says so but yourself.  
*Sil.* That you are welcome?  
*Pro.* No, that you are worthless.

*Enter a Servant.*

*Serv.* Madam, my lord your father would speak with you.  
*Sil.* I wait upon his pleasure. *[Exit Servant]*  
 Come, Sir Thurio,

Go you with me. Once more, new servant, welcome:  
 I'll leave you to confer of home affairs;  
 When you have done, we look to hear from you.  
*Pro.* We'll both attend upon your ladyship.  
*[Exeunt Silvia and Thurio.]*  
*Val.* Now, tell me, how do all from whence you came?  
*Pro.* Your friends are well and have them much commended.  
*Val.* And how do yours?  
*Pro.* I left them all in health.  
*Val.* How does your lady? and how thrives your love?  
*Pro.* My tales of love were wont to weary you;

I know you joy not in a love-discourse.  
*Val.* Ay, Proteus, but that life is alter'd now:  
 I have done penance for contemning Love,  
 Whose high imperious thoughts have punish'd me  
 With bitter fasts, with penitential groans,  
 With nightly tears and daily heart-sore sighs;  
 For in revenge of my contempt of love,  
 Love hath chas'd sleep from my enthralled eyes  
 And made them watchers of mine own heart's sorrow.  
 O gentle Proteus, Love's a mighty lord,  
 And hath so humbled me, as I confess  
 There is no woe to<sup>2</sup> his correction,  
 Nor to his service no such joy on earth.  
 Now, no discourse, except it be of love;  
 Now can I break my fast, dine, sup and sleep,  
 Upon the very naked name of love.

*Pro.* Enough; I read your fortune in your eye.  
 Was this the idol that you worship so?  
*Val.* Even she; and is she not a heavenly saint?  
*Pro.* No; but she is an earthly paragon.  
*Val.* Call her divine.  
*Pro.* I will not flatter her.  
*Val.* O, flatter me; for love delights in praises.  
*Pro.* When I was sick, you gave me bitter pills,

<sup>1</sup> Féalty, pronounced as a trisyllable

<sup>2</sup> To, compared to.

And I must minister the like to you. 150

*Val.* Then speak the truth of her; if not divine,

Yet let her be a principality,  
Sovereign to all the creatures on the earth.

*Pro.* Except my mistress.

*Val.* Sweet, except not any;  
Except thou wilt except against my love.

*Pro.* Have I not reason to prefer mine own?

*Val.* And I will help thee to prefer her too:  
She shall be dignified with this high honour —  
To bear my lady's train, lest the base earth  
Should from her vesture chance to steal a kiss,  
And, of so great a favour growing proud, 161  
Disdain to root the summer-swelling flower,  
And make rough winter everlastingly.

*Pro.* Why, Valentine, what braggardism's this?

*Val.* Pardon me, Proteus: all I can is nothing

To her whose worth makes other worthies nothing;

She is alone.

*Pro.* Then let her alone.

*Val.* Not for the world: why, man, she is mine own,

And I as rich in having such a jewel  
As twenty seas, if all their sand were pearl,  
The water nectar, and the rocks pure gold.  
Forgive me that I do not dream on thee, 172  
Because thou see'st me dote upon my love.  
My foolish rival, that her father likes  
Only for his possessions are so huge,  
Is gone with her along; and I must after,  
For love, thou know'st, is full of jealousy.

*Pro.* But she loves you?

*Val.* Ay, and we are betroth'd: nay, more,  
our marriage-hour, 179

With all the cunning manner of our flight,  
Determin'd of; how I must climb her window,  
The ladder made of cords, and all the means  
Plotted and 'greed on for my happiness.  
Good Proteus, go with me to my chamber,  
In these affairs to aid me with thy counsel.

*Pro.* Go on before; I shall inquire you forth:

I must unto the road,<sup>1</sup> to disembark  
Some necessaries that I needs must use,

And then I'll presently attend on you.

*Val.* Will you make haste? 180

*Pro.* I will. [*Exit Valentine.*]

Even as one heat another heat expels,  
Or as one nail by strength drives out another,  
So the remembrance of my former love  
Is by a newer object quite forgotten.  
Is it mine eye, or Valentino's praise,  
Her true perfection, or my false transgression,  
That makes me reasonless to reason thus?

She is fair; and so is Julia that I love—  
That I did love, for now my love is thaw'd;  
Which, like a waxen image 'gainst a fire, 201  
Bears no impression of the thing it was.  
Methinks my zeal to Valentine is cold,  
And that I love him not as I was wont.

O, but I love his lady too-too much,  
And that's the reason I love him so little.  
How shall I dote on her with more advice,<sup>2</sup>  
That thus without advice begin to love her!  
'Tis but her picture I have yet beheld,  
And that hath dazzled<sup>3</sup> my reason's light; 210  
But when I look on her perfections,  
There is no reason but I shall be blind.  
If I can check my erring love, I will;  
If not, to compass her I'll use my skill. [*Exit.*]

#### SCENE V. *The same. A street.*

*Enter SPEED and LAUNCE severally.*

*Speed.* Launce! by mine honesty, welcome to Milan!

*Launce.* Forswear not thyself, sweet youth, for I am not welcome. I reckon this always, that a man is never undone till he be hang'd, nor never welcome to a place till some certain shot be paid, and the hostess say "Welcome!"

*Speed.* Come on, you madcap, I'll to the alehouse with you presently; where, for one shot of five pence, thou shalt have five thousand welcomes. But, sirrah, how did thy master part with Madam Julia? 12

*Launce.* Marry, after they clos'd in earnest, they parted very fairly in jest.

*Speed.* But shall she marry him?

*Launce.* No.

*Speed.* How then? shall he marry her?

<sup>2</sup> With more advice, on further knowledge.

<sup>3</sup> Dazzled, anciently written dazeled, pronounced as tri-syllable.

*Launce.* No, neither.

*Speed.* What, are they broken? <sup>14</sup>

*Launce.* No, they are both as whole as a fish.

[*Speed.* Why, then, how stands the matter with them?

*Launce.* Marry, thus; when it stands well with him, it stands well with her.



*Launce.* Thou shalt never get such a secret from me but by a parable.

*Speed.* What an ass art thou! I understand thee not.

*Launce.* What a block art thou, that thou canst not! My staff understands me.

*Speed.* What thou say'st? <sup>20</sup>

*Launce.* Ay, and what I do too: look thee, I'll but lean, and my staff understands me.

*Speed.* It stands under thee, indeed.

*Launce.* Why, stand-under and under-stand is all one.]

*Speed.* But tell me true, will't be a match?

*Launce.* Ask my dog: if he say ay, it will; if he say, no, it will; if he shake his tail and say nothing, it will.

*Speed.* The conclusion is then that it will.

*Launce.* Thou shalt never get such a secret from me but by a parable. <sup>41</sup>

*Speed.* 'Tis well that I get it so. But, Launce, how say'st thou, that my master is become a notable lover?

*Launce.* I never knew him otherwise.

*Speed.* Than how?

*Launce.* A notable lubber, as thou reportest him to be.

[*Speed.* Why, thou whoreson ass, thou mistakest me. <sup>50</sup>

*Launce.* Why, fool, I meant not thee; I meant thy master.

*Speed.* I tell thee, my master is become a hot lover.

*Launce.* Why, I tell thee, I care not though he burn himself in love. ] If thou wilt, go; with me to the alehouse; if not, thou art an Hebrew, a Jew, and not worth the name of a Christian.

*Speed.* Why? <sup>60</sup>

*Launce.* Because thou hast not so much charity in thee as to go to the ale with a Christian. Wilt thou go?

*Speed.* At thy service. [Exit.

SCENE VI. *The same.* A room in the Duke's palace.

Enter PROTEUS.

*Pro.* To leave my Julia, shall I be forsworn; To love fair Silvia, shall I be forsworn; To wrong my friend, I shall be much forsworn;

And ev'n that power, which gave me first my oath,

Provokes me to this threefold perjury;

Love bade me swear, and Love bids me forswear.

O sweet-suggesting<sup>2</sup> Love, if thou hast sinn'd,<sup>3</sup> Teach me, thy tempted subject, to excuse it!

At first I did adore a twinkling star, But now I worship a celestial sun. <sup>10</sup>

<sup>1</sup> By a parable, indirectly

<sup>2</sup> Sweet suggesting, sweetly tempting

<sup>3</sup> Sinn'd, influenced me to sin.



[Unheedful vows may heedfully be broken,  
And he wants wit that wants resolved will  
To learn his wit to exchange the bad for better.  
Fie, fie, unreverent tongue! to call her bad,  
Whose sovereignty so oft thou hast preferr'd  
With twenty thousand soul-confirming oaths.  
I cannot leave to love, and yet I do;  
But there I leave to love where I should love.]  
Julia I lose, and Valentine I lose:  
If I keep them, I needs must lose myself; 20  
If I lose them, thus find I by their loss  
For Valentine, myself, for Julia, Silvia.  
I to myself am dearer than a friend,  
For love is still most precious in itself;  
And Silvia—witness Heaven, that made her  
fair!—

Shows Julia but a swarthy Ethiop.  
I will forget that Julia is alive,  
Remembering that my love to her is dead;  
And Valentine I'll hold an enemy,  
Aiming at Silvia as a sweeter friend. 30  
I cannot now prove constant to myself,  
Without some treachery us'd to Valentine.  
This night he meaneth with a corded ladder  
To climb celestial Silvia's chamber-window,  
Myself in counsel his competitor!  
Now presently I'll give her father notice  
Of their disguising and pretended<sup>2</sup> flight;  
Who, all enrag'd, will banish Valentine;  
For Thurio, he intends, shall wed his daughter;  
But, Valentine being gone, I'll quickly cross,  
By some sly trick, blunt Thurio's dull pro-  
ceeding.

Love, lend me wings to make my purpose  
swift,  
As thou hast lent me wit to plot this drift! 43  
[Exit.]

SCENE VII. Verona. Julia's house.

Enter JULIA and LUCETTA.

Jul. Counsel, Lucetta; gentle girl, assist me;  
And, ev'n in kind love, I do conjure thee,  
Who art the table wherein all my thoughts  
Are visibly character'd and engrav'd,  
To lesson me; and tell me some good mean,  
How, with my honour, I may undertake  
A journey to my loving Proteus

Luc. Alas, the way is wearisome and long!  
Jul. A true-devoted pilgrim is not weary  
To measure kingdoms with his feeble steps; 10  
Much less shall she that hath Love's wings to  
fly,

And when the flight is made to one so dear,  
Of such divine perfection, as Sir Proteus.

Luc. Better forbear till Proteus make re-  
turn.

Jul. O, know'st thou not his looks are my  
soul's food?

Pity the dearth that I have pined in,  
By longing for that food so long a time.  
Didst thou but know the only touch of love,  
Thou wouldst as soon go kindle fire with snow  
As seek to quench the fire of love with  
words. 20

Luc. I do not seek to quench your love's  
hot fire,  
But qualify the fire's<sup>3</sup> extreme rage,  
Lest it should burn above the bounds of  
reason.

Jul. The more thou damm'st it up, the  
more it burns.

The current that with gentle murmur glides,  
Thou know'st, being stopp'd, impatiently doth  
rage;

But when his fair course is not hindered,  
He makes sweet music with th' enamell'd  
stones,

Giving a gentle kiss to every sedge  
He overtaketh in his pilgrimage, 30  
And so by many winding nooks he strays  
With willing sport, to the wild ocean.  
Then let me go, and hinder not my course:  
I'll be as patient as a gentle stream,  
And make a pastime of each weary step,  
Till the last step have brought me to my love;  
And there I'll rest, as, after much turmoil,  
A blessed soul doth in Elysium.

Luc. But in what habit will you go along?

Jul. Not like a woman; for I would pre-  
vent 40

The loose encounters of lascivious men:  
Gentle Lucetta, fit me with such weeds  
As may besem some well-reputed page.

Luc. Why, then, your ladyship must cut  
your hair.

<sup>1</sup> *Unheedful*, unheeded.

<sup>2</sup> *Pretended*, proposed.

<sup>3</sup> *Fire's*, a disyllable here.



*Jul.* No, girl; I'll knit it up in silken strings<sup>45</sup>  
With twenty odd-conceited true-love knots.  
To be fantastic may become a youth  
Of greater time than I shall show to be.

[*Luc.* What fashion, madam, shall I make your breeches?

*Jul.* That fits as well as "Tell me, good my lord,"<sup>50</sup>  
What compass will you wear your farthingale?"  
Why ev'n what fashion thou best lik'st, Lucetta.

*Luc.* You must needs have them with a codpiece, madam.

*Jul.* Out, out, Lucetta! that will be ill-favour'd.

*Luc.* A round hose, madam, now's not worth a pin,

Unless you have a codpiece to stick pins on.

*Jul.* Lucetta, as thou lov'st me, let me have

What thou think'st meet and is most mannerly. ]

But tell me, wench, how will the world repute me

For undertaking so unsta'd a journey?<sup>60</sup>

I fear me, it will make me scandaliz'd.

*Luc.* If you think so, then stay at home and go not.

*Jul.* Nay, that I will not.

*Luc.* Then never dream on infamy, but go.

If Proteus like your journey when you come,  
No matter who's displeas'd when you are gone:

I fear me, he will scarce be pleas'd withal.

*Jul.* That is the least, Lucetta, of my fear:

A thousand oaths, an ocean of his tears,  
And instances of infinite<sup>1</sup> of love,<sup>70</sup>

Warrant me welcome to my Proteus.

*Luc.* All these are servants to deceitful men.

*Jul.* Base men, that use them to so base effect!

But truer stars did govern Proteus' birth;  
His words are bonds, his oaths are oracles,  
His love sincere, his thoughts immaculate;  
His tears pure messengers sent from his heart,  
His heart as far from fraud as heaven from earth.

*Luc.* Pray heaven he prove so, when you come to him!

*Jul.* Now, as thou lov'st me, do him not that wrong<sup>80</sup>

To bear a hard opinion of his truth:

Only deserve my love by loving him;

And presently go with me to my chamber,

To take a note of what I stand in need of.

To furnish me upon my longing journey.

All that is mine I leave at thy dispose,

My goods, my lands, my reputation;

Only, in lieu thereof, dispatch me hence.

Come, answer not, but to it presently!

I am impatient of my tarriance. [*Exeunt.* 90

## ACT III.

SCENE I. *Milan. An ante-room in the Duke's palace.*

*Enter DUKE, THURIO, and PROTEUS.*

*Duke.* Sir Thurio, give us leave, I pray, awhile:

We have some secrets to confer about.

[*Exit Thurio.*  
Now, tell me, Proteus, what's your will with me?

*Pro.* My gracious lord, that which I would discover

The law of friendship bids me to conceal;

But when I call to mind your gracious favours

Done to me, undeserving as I am.

My duty pricks me on to utter that

Which else no worldly good should draw from me.

Know, worthy prince, Sir Valentine, my friend,<sup>10</sup>

This night intends to steal away your daughter:

Myself am one made privy to the plot.

I know you have determin'd to bestow her

On Thurio, whom your gentle daughter hates;

And should she thus be stol'n away from you,

It would be much vexation to your age.

<sup>1</sup> Infinite, infinity.

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our daughter:  
e plot.

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ughter hates;  
way from you,  
our age.

Thus, for my duty's sake, I rather chose  
To cross my friend in his intended drift  
Than, by concealing it, heap on your head  
A pack of sorrows which would press you  
down, 20

Being unprevented, to your timeless grave.  
*Duke.* Proteus, I thank thee for thine  
honest care;

Which to requite, command me while I live.  
This love of theirs myself have often seen,  
Haply when they have judg'd me fast asleep;  
And oftentimes have purpos'd to forbid  
Sir Valentine her company and my court:  
But fearing lest my jealous aim<sup>1</sup> might err,  
And so unworthily disgrace the man,—  
A rashness that I ever yet have shunn'd,— 30  
I gave him gentle looks; thereby to find  
That which thyself hast now disclos'd to me.  
And, that thou mayst perceive my fear of this,  
Knowing that tender youth is soon suggested,<sup>2</sup>  
I nightly lodge her in an upper tower,  
The key whereof myself have ever kept;  
And thence she cannot be convey'd away.

*Pro.* Know, noble lord, they have devis'd  
a mean

How he her chamber-window will ascend,  
And with a corded ladder fetch her down; 40  
For which the youthful lover now is gone,  
And this way comes he with it presently;  
Where, if it please you, you may intercept him.  
But, good my lord, do it so cunningly  
That my discovery be not aimed<sup>3</sup> at;  
For love of you, not hate unto my friend,  
Hath made me publisher of this pretence.

*Duke.* Upon mine honour, he shall never  
know

That I had any light from thee of this.

*Pro.* Adieu, my lord; Sir Valentine is  
coming. [Exit. 50

*Enter VALENTINE.*

*Duke.* Sir Valentine, whither away so fast?

*Val.* Please it your grace, there is a mes-  
senger

That stays to bear my letters to my friends,  
And I am going to deliver them.

*Duke.* Be they of much import?

*Val.* The tenour of them doth but signify

son, guess. <sup>2</sup> Suggested, tempted. <sup>3</sup> Aimed, guessed  
VOL. I.

My health, and happy being at your court. 57

*Duke.* Nay then, no matter; stay with me  
awhile;

I am to break with thee of some affairs



*Pro.* My gracious lord, that which I would discover  
The law of friendship bids me to conceal.

That touch me near, wherein thou must be  
secret. 60

'Tis not unknown to thee that I have sought  
To match my friend Sir Thurio to my daughter.

*Val.* I know it well, my lord; and, sure,  
the match

Were rich and honourable; besides, the gentle-  
man

Is full of virtue, bounty, worth and qualities  
Beseeming such a wife as your fair daughter:  
Cannot your grace win her to fancy him?

*Duke.* No, trust me; she is peevish, sullen,  
froward,

Proud, disobedient, stubborn, lacking duty;  
Neither regarding that she is my child, 70

Nor fearing me as if I were her father;  
And, may I say to thee, this pride of hers,  
Upon advice, hath drawn my love from her;

And, where<sup>1</sup> I thought the remnant of mine age  
Should have been cherish'd by her child-like  
duty,

I now am full resolv'd to take a wife,  
And turn her out to who will take her in:  
Then let her beauty be her wedding-dower;  
For me and my possessions she esteems not.

*Val.* What would your grace have me to  
do in this? 80

*Duke.* There is a lady in Milano here  
Whom I affect; but she is nice and coy  
And nought esteems my aged eloquence:  
Now therefore would I have thee to my tutor—  
For long ago I have forgot to court;  
Besides, the fashion of the time is chang'd  
How, and which way, I may bestow myself,  
To be regarded in her sun-bright eye.

*Val.* Win her with gifts, if she respect not  
words:

Dumb jewels often, in their silent kind, 90  
More than quick words, do move a woman's  
mind.

*Duke.* But she did scorn a present that I  
sent her.

*Val.* A woman sometimes scorns what  
best contents her.

Send her another; never give her o'er;  
For scorn at first makes after-love the more.  
If she do frown, 't is not in hate of you,  
But rather to beget more love in you:  
If she do chide, 't is not to have you gone;  
For why,<sup>2</sup> the fools are mad, if left alone.  
Take no repulse, whatever she doth say; 100  
For "get you gone," she doth not mean  
"away!"

Flatter and praise, commend, extol their  
graces;

Though ne'er so black, say they have angels'  
faces.

That man that hath a tongue, I say, is no man,  
If with his tongue he cannot win a woman.

*Duke.* But she I mean is promis'd by her  
friends

Unto a youthful gentleman of worth;

And kept severely from resort of men.

That no man hath access by day to her.

*Val.* Why, then, I would resort to her by  
night. 110

<sup>1</sup> Where, whereas.

<sup>2</sup> For why, because.

*Duke.* Ay, but the doors be lock'd, and keys  
kept safe, 111

That no man hath recourse to her by night.

*Val.* What lets<sup>3</sup> but one may enter at her  
window?

*Duke.* Her chamber is aloft, far from the  
ground,

And built so shelving, that one cannot climb it  
Without apparent hazard of his life.

*Val.* Why then, a ladder, quaintly made of  
cords,

To cast up, with a pair of anchoring hooks,  
Would serve to scale another Hero's tower,

So bold Leander would adventure it. 120

*Duke.* Now, as thou art a gentleman of  
blood,

Advise me where I may have such a ladder.

*Val.* When would you use it? pray, sir, tell  
me that.

*Duke.* This very night; for Love is like a  
child,

That longs for every thing that he can come  
by.

*Val.* By seven o'clock I'll get you such a  
ladder.

*Duke.* But, hark thee; I will go to her alone:  
How shall I best convey the ladder thither?

*Val.* It will be light, my lord, that you may  
bear it

Under a cloak that is of any length. 130

*Duke.* A cloak as long as thine will serve  
the turn?

*Val.* Ay, my good lord.

*Duke.* Then let me see thy cloak:  
I'll get me one of such another length.

*Val.* Why, any cloak will serve the turn,  
my lord.

*Duke.* How shall I fashion me to wear a  
cloak?—

I pray thee, let me feel thy cloak upon me.—  
What letter is this same? What's here? "To  
Silvia!"

And here an engine fit for my proceeding.

I'll be so bold to break the seal for once.

[*Reads.*]

"My thoughts do harbour with my Silvia nightly, 140  
And slaves they are to me that send them flying  
O, could their master come and go as lightly,

<sup>3</sup> Lets, hinders

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Himself would lodge where senseless they are  
lying! 143  
My herald thoughts in thy pure bosom rest them;  
While I, their king, that hither them importune,  
Do curse the grace that with such grace hath bless'd  
them,  
Because myself do want my servants' fortune:  
I curse myself, for they are sent by me,  
That they should harbour where their lord would  
be."

What's here?

150

"Silvia, this night I will enfranchise thee."

'Tis so; and here's the ladder for the purpose.  
Why, Phaethon,—for thou art Merops' son,—  
Wilt thou aspire to guide the heavenly car,  
And with thy daring folly burn the world?  
Wilt thou reach stars, because they shine on  
thee?



Duke. Go, base intruder! overweening slave!  
Bestow thy fawning smiles on equal mates.

Go, base intruder! overweening slave!  
Bestow thy fawning smiles on equal mates;  
And think my patience, more than thy desert,  
Is privilege for thy departure hence: 160  
Thank me for this more than for all the fa-  
vours

Which, all too much, I have bestowed on thee.  
But if thou linger in my territories  
Longer than swiftest expedition  
Will give thee time to leave our royal court,  
By heaven! my wrath shall far exceed the  
love

I ever bore my daughter or thyself.

Be gone! I will not hear thy vain excuse;

But, as thou lov'st thy life, make speed from  
hence. [Exit.

Val. And why not death rather than living  
torment? 170

To die is to be banish'd from myself;  
And Silvia is myself: banish'd from her  
Is self from self: a deadly banishment!  
What light is light, if Silvia be not seen?  
What joy is joy, if Silvia be not by?  
Unless it be to think that she is by,  
And feed upon the shadow of perfection.  
Except I be by Silvia in the night,  
There is no music in the nightingale;  
Unless I look on Silvia in the day, 180

There is no day for me to look upon;  
She is my essence, and I leave<sup>1</sup> to be,  
If I be not by her fair influence  
Foster'd, illumin'd, cherish'd, kept alive.  
I fly not death, to fly<sup>2</sup> his deadly doom:  
Tarry I here, I but attend on death:  
But, fly I hence, I fly away from life.

*Enter PROTEUS and LAUNCE.*

*Pro.* Run, boy, run, run, and seek him out.

*Launce.* Soho, soho!

*Pro.* What see'st thou? 190

*Launce.* Him we go to find: there's not a  
hair on's head but 't is a Valentine.

*Pro.* [ Valentine!

*Val.* No.

*Pro.* Who then? his spirit?

*Val.* Neither.

*Pro.* What then?

*Val.* Nothing.

*Launce.* Can nothing speak? Master, shall  
I strike?

*Pro.* Who wouldst thou strike? 200

*Launce.* Nothing.

*Pro.* Villain, forbear.

*Launce.* Why, sir, I'll strike nothing I  
pray you,—

*Pro.* Sirrah, I say, forbear. ] Friend Valen-  
tine, a word.

*Val.* My ears are stop't, and cannot hear good  
news,

So much of bad already hath possess'd them.

*Pro.* Then in dumb silence will I bury  
mine,

For they are harsh, untunable, and bad.

*Val.* Is Silvia dead?

*Pro.* No, Valentine. 210

*Val.* No Valentine, indeed, for sacred Sil-  
via!—

Hath she forsworn me?

*Pro.* No, Valentine.

*Val.* No Valentine, if Silvia have forsworn  
me!—

What is your news?

*Launce.* Sir, there is a proclamation that you  
are vanished.

*Pro.* That thou art banished—O, that's the  
news!

From hence, from Silvia, and from me thy  
friend.

*Val.* O, I have fed upon this woe already,  
And now excess of it will make me surfeit. 220  
Dost Silvia know that I am banished?

*Pro.* Ay, ay; and she hath offer'd to the  
doom—

Which, unrevers'd, stands in effectual force—  
A sea of melting pearl, which some call tears;  
Those at her father's churlish feet she ten-  
der'd;

With them, upon her knees, her humble self;  
Wringing her hands, whose whiteness so be-  
came them

As if but now they waxed pale for woe;  
But neither bended knees, pure hands held up,  
Sad sighs, deep groans, nor silver-shedding  
tears, 230

Could penetrate her uncompassionate sire;

But Valentine, if he be ta'en, must die.

Besides, her intercession chaf'd him so,

When she for thy repeal was suppliant,

That to close prison he commanded her,

With many bitter threats of biding there.

*Val.* No more; unless the next word that  
thou speak'st

Have some malignant power upon my life:

If so, I pray thee, breathe it in mine ear,

As ending anthem of my endless dolour. 240

*Pro.* Cease to lament for that thou canst not  
help,

And study help for that which thou lament'st.

Time is the nurse and breeder of all good.

Here if thou stay, thou canst not see thy  
love;

Besides, thy staying will abridge thy life.

Hope is a lover's staff; walk hence with that,

And manage it against despairing thoughts.

Thy letters may be here, though thou art  
hence;

Which, being writ to me, shall be deliver'd

Even in the milk-white bosom of thy love. 250

The time now serves not to expostulate:

Come, I'll convey thee through the city-gate;

And, ere I part with thee, confer at large

Of all that may concern thy love-affairs.

As thou lov'st Silvia, though not for thyself,

Regard thy danger, and along<sup>3</sup> with me!

<sup>1</sup> Leave, cease.

<sup>2</sup> To fly, i.e. by flying.

<sup>3</sup> Along, i.e. come along.

*Val.* I pray thee, Launce, an if thou seest my boy,

Bid him make haste and meet me at the North-gate.

*Pro.* Go, sirrah, find him out. Come, Valentine. 250

*Val.* O my dear Silvia! Hapless Valentine! 250  
[*Exeunt Valentine and Proteus.*]

*Launce.* I am but a fool, look you; and yet I have the wit to think my master is a kind of a knave: but that's all one, if he be but one knave. He lives not now that knows me to be in love; yet I am in love; but a team of horse shall not pluck that from me; nor who 'tis I love; and yet 'tis a woman; but what woman, I will not tell myself; and yet 'tis a milkmaid; yet 'tis not a maid, for she hath had gossips; yet 'tis a maid, for she is her master's maid, and serves for wages. She hath more qualities than a water-spaniel; which is much in a bare Christian. [*Pulling out a paper.*] Here is the cate-log<sup>1</sup> of her conditions.<sup>2</sup>

"Imprimis: She can fetch and carry."

Why, a horse can do no more; nay, a horse cannot fetch, but only carry; therefore is she better than a jade.

"Item: She can milk."

look you, a sweet virtue in a maid with clean hands.

*Enter SPEED.*

*Speed.* How now, Signior Launce! what news with your mastership? 280

*Launce.* With my master's ship? why, it is at sea.

*Speed.* Well, your old vice still; mistake the word. What news, then, in your paper?

*Launce.* The black'st news that ever thou heard'st.

*Speed.* Why, man, how black?

*Launce.* Why, as black as ink.

*Speed.* Let me read them.

*Launce.* Fie on thee, jolt-head! thou canst not read. 290

*Speed.* Thon liest; I can.

*Launce.* I will try thee. Tell me this: who begot thee?

*Speed.* Marry, the son of my grandfather.

*Launce.* O illiterate loiterer! it was the son of thy grandmother: this proves that thou canst not read.

*Speed.* Come, fool, come; try me in thy paper.

*Launce.* There; and Saint Nicholas be thy speed! 301

*Speed.* [*Reads.*] "Imprimis: She can milk."

*Launce.* Ay, that she can.

*Speed.* "Item: She brews good ale."

*Launce.* And thereof comes the proverb: "Blessing of your heart, you brew good ale."

*Speed.* "Item: She can sew."

*Launce.* That's as much as to say, 'Can she so!

*Speed.* "Item: She can knit." 310

*Launce.* What need a man care for a stock with a wench, when she can knit him a stock?

*Speed.* "Item: She can wash and scour."

*Launce.* A special virtue; for then she need not be wash'd and scour'd.

*Speed.* "Item: She can spin."

*Launce.* Then may I set the world on wheels, when she can spin for her living. 319

[*Speed.* "Item: She hath many nameless virtues."

*Launce.* That's as much as to say, bastard virtues; that, indeed, know not their fathers, and therefore have no names. 320

*Speed.* "Here follow her vices."

*Launce.* Close at the heels of her virtues.

*Speed.* "Item: She is not to be kissed fasting, in respect of her breath."

*Launce.* Well, that fault may be mended with a breakfast. Read on.

*Speed.* "Item: She hath a sweet mouth." 330

*Launce.* That makes amends for her sour breath. 330

*Speed.* "Item: She doth talk in her sleep."

*Launce.* It's no matter for that, so she sleep not in her talk.

*Speed.* "Item: She is slow in words."

*Launce.* O villain, that set this down among her vices! To be slow in words is a woman's only virtue: I pray thee, out with't, and place it for her chief virtue. 340

*Speed.* ["Item: She is proud."

*Launce.* Out with that too; it was Eve's legacy, and cannot be ta'en from her.

*Speed.* "Item: She hath no teeth."

<sup>1</sup> Cate-log, catalogue.<sup>2</sup> Conditions, qualities

*Launce.* I care not for that neither, because I love crusts.

*Speed.* "Item: She is curst."<sup>1</sup>

*Launce.* Well, the best is, she hath no teeth to bite. ] 350

*Speed.* "Item: She will often praise her liquor."

*Launce.* If her liquor be good, she shall: if she will not, I will; for good things should be praised.

[*Speed.* "Item: She is too liberal."<sup>2</sup>

*Launce.* Of her tongue she cannot, for that's writ down she is slow of; of her purse she shall not, for that I'll keep shut: now, of another thing she may, and that cannot I help. Well, proceed. 360

*Speed.* "Item: She hath more hair than wit, and more faults than hairs, and more wealth than faults."

*Launce.* Stop there; I'll have her: she was mine, and not mine, twice or thrice in that last article. Rehearse that once more.

*Speed.* "Item: She hath more hair than wit."

*Launce.* More hair than wit! It may be; I'll prove it. The cover of the salt hides the salt, and therefore it is more than the salt; the hair that covers the wit is more than the wit, for the greater hides the less. What's next?

*Speed.* "And more faults than hairs,"

*Launce.* That's monstrous: O, that that were out!

*Speed.* "And more wealth than faults."

*Launce.* Why, that word makes the faults gracious. ] Well, I'll have her: and if it be a match, as nothing is impossible,—

*Speed.* What then? 380

*Launce.* Why, then will I tell thee—that thy master stays for thee at the North-gate.

*Speed.* For me?

*Launce.* For thee! ay, who art thou? he hath stay'd for a better man than thee.

*Speed.* And must I go to him?

*Launce.* Thou must run to him, for thou hast stay'd so long, that going will scarce serve the turn.

*Speed.* Why didst not tell me sooner? pox of your love-letters! [*Exit.* 391

*Launce.* Now will he be swing'd<sup>3</sup> for read-

ing my letter; an unmannerly slave, that will thrust himself into secrets. I'll after, to rejoice in the boy's correction. [*Exit.*

SCENE II. *The same. A room in the Duke's palace.*

*Enter DUKE and THURIO.*

*Duke.* Sir Thurio, fear not but that she will love you,

Now Valentine is banish'd from her sight.

*Thu.* Since his exile she hath despis'd me most,

Forsworn my company, and rail'd at me, That I am desperate of obtaining her.

*Duke.* This weak impress of love is as a figure

Trenched<sup>4</sup> in ice, which with an hour's heat Dissolves to water, and doth lose his form.

A little time will melt her frozen thoughts, And worthless Valentine shall be forgot. 10

*Enter PROTEUS.*

How now, Sir Proteus! Is your countryman, According to our proclamation, gone?

*Pro.* Gone, my good lord.

*Duke.* My daughter takes his going grievously.

*Pro.* A little time, my lord, will kill that grief.

*Duke.* So I believe; but Thurio thinks not so.

Proteus, the good conceit I hold of thee—

For thou hast shown some sign of good desert— Makes me the better to confer with thee.

*Pro.* Longer than I prove loyal to your grace 20

Let me not live to look upon your grace.

*Duke.* Thou know'st how willingly I would effect

The match between Sir Thurio and my daughter.

*Pro.* I do, my lord.

*Duke.* Also, I think, thou art not ignorant How she opposes her against my will.

*Pro.* She did, my lord, when Valentine was here.

*Duke.* Ay, and perversely she persévers so.

<sup>1</sup> Curst, shrewish.  
<sup>2</sup> Swing'd, whipped.

<sup>3</sup> Liberal, wanton.

<sup>4</sup> Trenched, carved.



What might we do to make the girl forget  
Love of Valentine, and love Sir Thurio? 30

*Pro.* The best way is to slander Valentine  
With falsehood, cowardice, and poor descent;  
Three things that women highly hold in hate.

*Duke.* Ay, but she'll think that it is spoke  
in hate.

*Pro.* Ay, if his enemy deliver it:  
Therefore it must with circumstance be spoken  
By one whom she esteemeth as his friend.

*Duke.* Then thou must undertake to slander  
him.

*Pro.* And that, my lord, I shall be loath  
to do:

'Tis an ill office for a gentleman, 40  
Especially against his very friend.

*Duke.* Where your good word cannot ad-  
vantage him,

Your slander never can endamage him;  
Therefore the office is indifferent.  
Being entreated to it by your friend.

*Pro.* You have prevail'd, my lord: if I can  
do it

By aught that I can speak in his dispraise,  
She shall not long continue love to him.  
But say this weed her love from Valentine.  
It follows not that she will love Sir Thurio. 50

*Thu.* Therefore, as you unwind her love  
from him,

Let it should ravel and be good to none,  
You must provide to bottom it on me;  
Which must be done by praising me as much  
As you in worth dispraise Sir Valentine.

*Duke.* And, Proteus, we dare trust you in  
this kind,

Because we know, on Valentine's report,  
You are already Love's firm votary,  
And cannot soon revolt and change your mind.  
Upon this warrant shall you have access 60  
Where you with Silvia may confer at large;  
For she is lumpish, heavy, melancholy,  
And, for your friend's sake, will be glad of  
you;

Where you may temper her, by your persua-  
sion,

To hate young Valentine and love my

*Pro.* As much as I can do, I will effect. 65  
But you, Sir Thurio, are not sharp enough;  
You must lay lime<sup>2</sup> to tangle her desires  
By wailful sonnets, whose composed rhymes  
Should be full-fraught with serviceable vows.

*Duke.* Ay, 71  
Much is the force of heaven-bred poesy.

*Pro.* Say that upon the altar of her beauty  
I sacrifice your tears, your sighs, your  
heart:

Write till your ink be dry, and with your tears  
Moist it again; and frame some feeling line  
That may discover such integrity:  
For Orpheus' lute was strong with poets'  
sirens.

Whose golden touch could soften steel and  
stones,

Make tigers tame, and huge leviathans 80  
Forsake unsounded deeps to dance on sands.  
After your dire-lamenting elegies,  
Visit by night your lady's chamber-window  
With some sweet concert; to their instru-  
ments

Tune a deploring dump;<sup>3</sup> the night's dead  
silence

Will well become such sweet-complaining  
grievance.

This, or else nothing, will inherit<sup>4</sup> her.

*Duke.* This discipline shows thou hast been  
in love.

*Thu.* And thy advice this night I'll put in  
practice.

Therefore, sweet Proteus, my direction-giver,  
Let us into the city presently 91  
To sort<sup>5</sup> some gentlemen well skill'd in music.  
I have a sonnet that will serve the turn  
To give the onset to thy good advice.

*Duke.* About it, gentlemen!

*Pro.* We'll wait upon your grace till after  
supper,

And afterward determine our proceedings.

*Duke.* Even now about it! I will pardon  
you. [Exeunt. 98

<sup>1</sup> Very, true.

<sup>2</sup> Lime, bird-lime.

<sup>4</sup> Inherit, win.

<sup>3</sup> Dump, slow, melancholy tune.

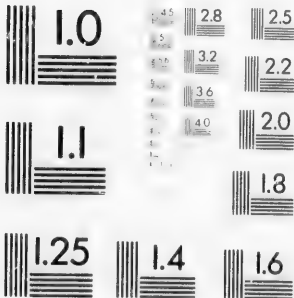
<sup>5</sup> Sort, select, choose out.





# MICROCOPY RESOLUTION TEST CHART

ANSI and ISO TEST CHART No. 2



APPLIED IMAGE Inc

One Corporate Center  
 100 Corporate Center  
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## ACT IV.

SCENE I. *A forest between Milan and Mantua.**Enter certain Outlaws.**First Out.* Fellows, stand fast; I see a passenger.*Sec. Out.* If there be ten, shrink not, but down with 'em.*Enter VALENTINE and SPEED.**Third Out.* Stand, sir, and throw us that you have about ye:

If not, we'll make you sit and rifle you.

*Speed.* Sir, sir, we are undone; these are the villains

That all the travellers do fear so much.

*Third Out.* Stand, sir, and throw us that you have about ye.*Val.* My friends,—*First Out.* That's not so, sir: we are your enemies.*Sec. Out.* Peace! we'll hear him.*Third Out.* Ay, by my beard, will we, for he's a proper<sup>1</sup> man.*Val.* Then know that I have little wealth to lose;A man I am cross'd with adversity;  
My riches are these poor habiliments,Of which if you should here disfurnish me,  
You take the sum and substance that I have.*Sec. Out.* Whither travel you?*Val.* To Verona.*First Out.* Whence came you?*Val.* From Milan.*Third Out.* Have you long sojourn'd there?*Val.* Some sixteen months, and longer might have staid,

If crooked fortune had not thwarted me.

*First Out.* What, were you banish'd thence?*Val.* I was.<sup>1</sup> Proper, well-shaped.

*Sec. Out.* For what offence? 25  
*Val.* For that which now torments me to rehearse:

I kill'd a man, whose death I much repent;  
 But yet I slew him manfully in fight,  
 Without false vantage or base treachery.

*First Out.* Why, ne'er repent it, if it were done so. 30

But were you banish'd for so small a fault?

*Val.* I was, and held me glad of such a doom.

*Sec. Out.* Have you the tongues?<sup>1</sup>

*Val.* My youthful travel therein made me happy,

Or else I often had been miserable.

*Third Out.* By the bare scalp of Robin Hood's fat friar,

This fellow were a king for our wild faction!

*First Out.* We'll have him. Sirs, a word.

*Speed.* Master, be one of them; it's an honourable kind of thievery. 40

*Val.* Peace, villain!

*Sec. Out.* Tell us this: have you anything to take to?

*Val.* Nothing but my fortune.

*Third Out.* Know, then, that some of us are gentlemen,

Such as the fury of ungovern'd youth

Thrust from the company of awful men:<sup>2</sup>

Myself was from Verona banished

For practising to steal away a lady,

An heir, and niece<sup>3</sup> allied unto the duke.

*Sec. Out.* And I from Mantua, for a gentleman, 50

Who, in my mood,<sup>4</sup> I stabb'd unto the heart.

*First Out.* And I for such like petty crimes as these.

But to the purpose—for we cite our faults,  
 That they may hold excus'd our lawless lives;

And partly, seeing you are beautified

With goodly shape, and by your own report

A linguist, and a man of such perfection

As we do in our quality much want—

*Sec. Out.* Indeed, because you are a banish'd man,

Therefore, above the rest, we parley to you:

Are you content to be our general? 61

To make a virtue of necessity,

<sup>1</sup> Have you the tongues?—are you a linguist?

<sup>2</sup> Awful men, men who respect the law.

<sup>3</sup> Niece, relation.

<sup>4</sup> Mood, anger.

And live, as we do, in this wilderness? 63

*Third Out.* What say'st thou? wilt thou be of our consort?<sup>5</sup>

Say ay, and be the captain of us all:

We'll do thee homage and be rul'd by thee,

Love thee as our commander and our king.

*First Out.* But if thou scorn our courtesy, thou diest.

*Sec. Out.* Thou shalt not live to brag what we have offer'd.

*Val.* I take your offer, and will live with you, 70

Provided that you do no outrages

On silly<sup>6</sup> women or poor passengers.

*Third Out.* No, we detest such vile base practices.

Come, go with us, we'll bring thee to our caves,

And show thee all the treasure we have got;

Which, with ourselves, all rest at thy dispose.

[*Exeunt.*]

SCENE II. *Milan. Outside the Duke's palace, under Silvia's chamber.*

*Enter PROTEUS.*

*Pro.* Already I've been false to Valentine,

And now must be unjust to Thurio.

Under the colour of commending him,

I have access my own love to prefer:

But Silvia is too fair, too true, too holy,

To be corrupted with my worthless gifts.

When I protest true loyalty to her,

She twits me with my falsehood to my friend;

When to her beauty I commend my wits,

She bids me think how I have been to swear

In breaking faith with Julia whom I lov'd: 11

And notwithstanding all her sudden quips,<sup>7</sup>

The least whereof would quell a lover's hope,

Yet, spaniel-like, the more she spurns my love,

The more it grows, and fawneth on her still.

But here comes Thurio: now must we to her window,

And give some evening music to her ear.

*Enter THURIO and Musicians.*

*Thu.* How now, Sir Proteus, are you crept before us?

<sup>5</sup> Consort, company.

<sup>6</sup> Silly, weak, helpless.

<sup>7</sup> Quips, reproaches.

*Pro.* Ay, gentle Thurio: for you know that love

Will creep in service where it cannot go. 20

*Thu.* Ay, but I hope, sir, that you love not here.

*Pro.* Sir, but I do; or else I would be hence.

*Thu.* Who? Silvia?

*Pro.* Ay, Silvia,—for your sake.

*Thu.* I thank you for your own.—Now, gentlemen,

Let's tune, and to it lustily awhile.

*Enter, at a distance, Host, and JULIA in boy's clothes.*

*Host.* Now, my young guest, methinks you're allicholly:<sup>1</sup> I pray you, why is it?

*Jul.* Marry, mine host, because I cannot be merry. 29

*Host.* Come, we'll have you merry: I'll bring you where you shall hear music and see the gentleman that you ask'd for.

*Jul.* But shall I hear him speak?

*Host.* Ay, that you shall.

*Jul.* That will be music. [Music plays.

*Host.* Hark, hark!

*Jul.* Is he among these?

*Host.* Ay; but, peace, let's hear 'em.

## SONG.

Who is Silvia? what is she,  
That all our swains commend her? 40  
Holy, fair and wise is she;  
The heaven such grace did lend her,  
That she might admired be.

Is she kind as she is fair?

For beauty lives with kindness.

Love doth to her eyes repair,

To help him of his blindness,

And, being help'd, inhabits there.

Then to Silvia let us sing,

That Silvia is excelling; 50

She excels each mortal thing

Upon the dull earth dwelling:

To her let us garlands bring.

*Host.* How now! are you sadder than you were before? How do you, man? the music likes you not.

*Jul.* You mistake; the musician likes me not.

*Host.* Why, my pretty youth?

*Jul.* He plays false, father.

*Host.* How? out of tune on the strings? 60

*Jul.* Not so; but yet so false that he grieves my very heart-strings.

*Host.* You have a quick ear.

*Jul.* Ay, I would I were deaf; it makes me have a slow heart.

*Host.* I perceive you delight not in music.

*Jul.* Not a whit, when it jars so.

*Host.* Hark, what fine change is in the music!

*Jul.* Ay, that change is the spite.

*Host.* You would have them always play but one thing? 71

*Jul.* I would always have one play but one thing.

But, host, doth this Sir Proteus that we talk on Often resort unto this gentlewoman?

*Host.* I tell you what Launce, his man, told me: he loved her out of all nick.<sup>2</sup>

*Jul.* Where is Launce?

*Host.* Gone to seek his dog; which to-morrow, by his master's command, he must carry for a present to his lady. 80

*Jul.* Peace! stand aside: the company parts.

*Pro.* Sir Thurio, fear not you: I will so plead

That you shall say my cunning drift excels.

*Thu.* Where meet we?

*Pro.* At Saint Gregory's well.

*Thu.* Farewell.

[*Exeunt Thurio and Musicians.*

SILVIA appears above, at her window.

*Pro.* Madam, good even to your ladyship.

*Sil.* I thank you for your music, gentlemen. Who is that that spake?

*Pro.* One, lady, if you knew his pure heart's truth.

You'd quickly learn to know him by his voice.

*Sil.* Sir Proteus, as 't is. 90

*Pro.* Sir Proteus, lady, and your servant.

*Sil.* What's your will?

*Pro.* That I may compass<sup>3</sup> yours.

*Sil.* You have your wish; my will is even this,—

<sup>2</sup> Out of all nick, beyond all reckoning

<sup>3</sup> Compass, accomplish.

<sup>1</sup> Allicholly, melancholy.

That presently you lie you home to bed. 94  
 Thou subtle, perjur'd, false, disloyal man!  
 Think'st thou I am so shallow, so conceitless,<sup>1</sup>  
 To be seduced by thy flattery,  
 That hast deceiv'd so many with thy vows?  
 Return, return, and make thy love amends.  
 For me, by this pale queen of night I swear,  
 I am so far from granting thy request, 101  
 That I despise thee for thy wrongful suit,  
 And by and by intend to chide myself  
 Even for this time I spend in talking to thee.

*Pro.* I grant, sweet love, that I did love a lady;

But she is dead.

*Jul.* [*Aside*] 'T were false, if I should speak it;  
 For I am sure she is not buried.

*Sil.* Say that she be; yet Valentine thy friend

Survives; to whom, thyself art witness, 110  
 I am betroth'd; and art thou not ashamed  
 To wrong him with thy importunacy?

*Pro.* I likewise hear that Valentine is dead.

*Sil.* And so suppose am I; for in his grave  
 Assure thyself my love is buried.

*Pro.* Sweet lady, let me rake it from the earth.

*Sil.* Go to thy lady's grave and call hers thence,

Or, at the least, in hers sepulchre thine.

*Jul.* [*Aside*] He heard not that.

*Pro.* Madam, if your heart be so obdurate,  
 Vouchsafe me yet your picture for my love, 121  
 The picture that is hanging in your chamber;  
 To that I'll speak, to that I'll sigh and weep:  
 For since the substance of your perfect self  
 Is else<sup>2</sup> devoted, I am but a shadow;  
 And to your shadow will I make true love.

*Jul.* [*Aside*] If 't were a substance, you would, sure, deceive it,

And make it but a shadow, as I am.

*Sil.* I am very loath to be your idol, sir;  
 But since your falsehood shall become you well  
 To worship shadows and adore false shapes, 131  
 Send to me in the morning, and I'll send it:  
 And so, good rest.

*Pro.* As wretches have o'ernight  
 That wait for execution in the morn.

[*Exeunt Proteus and Silvia, severally.*]

*Jul.* Host, will you go? 134

*Host.* By my halidom, I was fast asleep.

*Jul.* Pray you, where lies Sir Proteus?

*Host.* Marry, at my house. Trust me, I think 't is almost day.

*Jul.* Not so; but it hath been the longest night

That e'er I watch'd, and the most heaviest. 141  
 [*Exeunt.*]

### SCENE III. *The same.*

*Enter EGLAMOUR.*

*Egl.* This is the hour that Madam Silvia  
 Entreated me to call and know her mind:  
 There's some great matter she'd employ me in.  
 Madam!

*SILVIA re-appears above, at her window.*

*Sil.* Who calls?

*Egl.* Your servant and your friend;  
 One that attends your ladyship's command.

*Sil.* Sir Eglamour, a thousand times good morrow.

*Egl.* As many, worthy lady, to yourself:  
 According to your ladyship's impose,<sup>3</sup>  
 I am thus early come to know what service  
 It is your pleasure to command me in. 10

*Sil.* O Eglamour, thou art a gentleman—  
 Think not I flatter, for I swear I do not—  
 One valiant, wise, remorseful,<sup>4</sup> well-accomplish'd:

Thou art not ignorant what dear good will  
 I bear unto the banish'd Valentine,  
 Nor how my father would enforce me marry  
 Vain Thurio, whom my very soul abhor'd.  
 Thyself hast lov'd; and I have heard thee say  
 No grief did ever come so near thy heart  
 As when thy lady and thy true love died, 20  
 Upon whose grave thou vow'dst pure chastity.  
 Sir Eglamour, I would to Valentine,  
 To Mantua, where I hear he makes abode;  
 And, for the ways are dangerous to pass,  
 I do desire thy worthy company,  
 Upon whose faith and honour I repose.  
 Urge not my father's anger, Eglamour,  
 But think upon my grief, a lady's grief,  
 And on the justice of my flying hence,

<sup>1</sup> Conceitless, unintelligent.

<sup>2</sup> Else, elsewhere.

<sup>3</sup> Impose, injunction.

<sup>4</sup> Remorseful, pitiful.

To keep me from a most unholy match, 30  
Which heaven and fortune still rewards with  
plagues.

I do desire thee, even from a heart  
As full of sorrows as the sea of sands,  
To bear me company and go with me:  
If not, to hide what I have said to thee,  
That I may venture to depart alone.



Launce. "Friend," quoth I, "you mean to whip the dog?"  
"Ay, marry, do I," quoth he.

Egl. Madam, I pity much your grievances;<sup>1</sup>  
Which since I know they virtuously are plac'd,  
I give consent to go along with you,  
Recking<sup>2</sup> as little what betideth me 40  
As much I wish all good befotune you.  
When will you go?

Sil. This coming evening.  
Egl. Where shall I meet you?

<sup>1</sup> Your grievances, the causes of your grief  
<sup>2</sup> Recking, caring for.

Sil. At Friar Patrick's cell,  
Where I intend holy confession.

Egl. I will not fail your ladyship. Good  
morrow, gentle lady.

Sil. Good morrow, kind Sir Eglamour. 47  
[Exeunt severally.]

## SCENE IV. The same.

Enter LAUNCE, with his dog.

Launce. When a man's servant shall play  
the cur with him, look you, it goes hard: one  
that I brought up of a puppy; one that I  
sav'd from drowning, when three or four of  
his blind brothers and sisters went to it. I  
have taught him—even as one would say pre-  
cisely, "thus I would teach a dog." I was  
sent to deliver him as a present to Mistress  
Silvia from my master; and I came no sooner  
into the dining-chamber, but he steps me to  
her trencher, and steals her capon's leg: O, 't is  
a foul thing when a cur cannot keep himself  
in all companies! [I would have, as one  
should say, one that takes upon him to be a  
dog indeed, to be, as it were, a dog at all  
things. If I had not had more wit than he,  
to take a fault upon me that he did, I think  
verily he had been hang'd for't; sure as I  
live, he had suffer'd for't: you shall judge. He  
thrusts me himself into the company of three  
or four gentlemanlike dogs, under the duke's  
table: he had not been there—bless the mark!  
—a pissing while, but all the chamber smelt  
him. "Out with the dog!" says one: "What  
cur is that?" says another: "Whip him out!"  
says the third: "Hang him up!" says the duke.  
I, having been acquainted with the smell  
before, knew it was Crab, and goes me to the  
fellow that whips the dogs: "Friend," quoth  
I, "you mean to whip the dog?" "Ay, marry,  
do I," quoth he. "You do him the more wrong,"  
quoth I; "'t was I did the thing you wot of." He  
makes me no more ado, but whips me out  
of the chamber. How many masters would  
do this for his servant? Nay, ] I'll be sworn,  
I have sat in the stocks for puddings he hath  
stolen, otherwise he had been executed; I  
have stood on the pillory for geese he hath  
kill'd, otherwise he had suffer'd for't—Thou  
think'st not of this now. [Nay, I remember

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the trick you serv'd me when I took my leave of Madam Silvia: did not I bid thee still mark me and do as I do? when didst thou see me heave up my leg and make water against a gentlewoman's farthingale? didst thou ever see me do such a trick? ] 43

*Enter PROTEUS and JULIA.*

*Pro.* Sebastian is thy name? I like thee well,  
And will employ thee in some service presently.

*Jul.* In what you please: I'll do, sir, what I can.

*Pro.* I hope thou wilt. [*To Launce*] How now, you whoreson peasant!  
Where have you been these two days loitering?

*Launce.* Marry, sir, I carried Mistress Silvia the dog you bade me. 50

*Pro.* And what says she to my little jewel?

*Launce.* Marry, she says your dog was a cur, and tells you currish thanks is good enough for such a present.

*Pro.* But she receiv'd my dog?

*Launce.* No, indeed, did she not: here have I brought him back again.

*Pro.* What, didst thou offer her this cur from me? 59

*Launce.* Ay, sir; the other squirrel was stolen from me by the hangman boys in the market-place: and then I offer'd her mine own, who is a dog as big as ten of yours, and therefore the gift the greater.

*Pro.* Go get thee hence, and find my dog again,

Or ne'er return again into my sight.

Away, I say! stay'st thou to vex me here?

[*Exit Launce.*]

A slave, that still an end<sup>1</sup> turns me to shame!

Sebastian, I have entertained thee,

Partly that I have need of such a youth, 69

That can with some discretion do my business;

For 't is no trusting to yond foolish lout;

But chiefly for thy face and thy behaviour,

Which, if my augury deceive me not,

Witness good bringing up, fortune, and truth:

Therefore know thou, for this I entertain thee.

<sup>1</sup> Still an end, commonly.

Go presently and take this ring with thee,  
Deliver it to Madam Silvia:

She lov'd me well deliver'd it to me.

*Jul.* It seems you lov'd not her, to leave<sup>2</sup> her token.

She is dead, belike!

*Pro.* Not so; I think she lives. 80

*Jul.* Alas!

*Pro.* Why dost thou cry "alas?"

*Jul.* I cannot choose

But pity her.

*Pro.* Wherefore shouldst thou pity her?

*Jul.* Because methinks that she lov'd you as well

As you do love your lady Silvia:

She dreams on him that has forgot her love;

You dote on her<sup>1</sup>—ares not for your love.

'T is pity love should be so contrary;

And thinking on it makes me cry "alas!"

*Pro.* Well, well, give her that ring, and therewithal 90

This letter. That's her chamber. Tell my lady

I claim the promise for her heavenly picture.

Your message done, hie home unto my chamber,

Where thou shalt find me, sad and solitary.

[*Exit.*]

*Jul.* How many women would do such a message!

Alas, poor Proteus! thou hast entertain'd

A fox to be the shepherd of thy lambs.

Alas, poor fool! why do I pity him

That with his very heart despiseth me?

Because he loves her, he despiseth me; 100

Because I love him, I must pity him.

This ring I gave him when he parted from me,

To bind him to remember my good will;

And now am I, unhappy messenger,

To plead for that which I would not obtain,

To carry that which I would have refus'd,

To praise his faith which I would have disprais'd.

I am my master's true-confirmed love;

But cannot be true servant to my master,

Unless I prove false traitor to myself. 110

Yet will I woo for him, but yet so coldly

<sup>2</sup> To leave, to part with.



As, heaven it knows, I would not have him  
 speak. 112

*Enter SILVIA, attended.*

Gentlewoman, good day! I pray you, be my  
 mean

To bring me where to speak with Madam Sil-  
 via.

*Sil.* What would you with her, if that I be  
 she?

*Jul.* If you be she, I do entreat your pa-  
 tience

To hear me speak the message I am sent on.

*Sil.* From whom?

*Jul.* From my master, Sir Proteus, madam.

*Sil.* O, he sends you for a picture. 120

*Jul.* Ay, madam.

*Sil.* Ursula, bring my picture there.

*[The picture is brought by an attendant.]*

Go give your master this: tell him from me,  
 One Julia, that his changing thoughts forget,  
 Would better fit his chamber than this shadow.

*Jul.* Madam, if't please you, to peruse this  
 letter.—

*[Giving her a letter.]*

Pardon me, madam; I have unadvis'd  
 Deliver'd you a paper that I should not:

This is the letter to your ladyship. 120

*[Giving another letter.]*

*Sil.* I pray thee, let me look on that again.

*Jul.* It may not be; good madam, pardon me.

*Sil.* There, hold!

*[Giving back the first letter.]*

I will not look upon your master's lines:

I know they are stuff'd with protestations,  
 And full of new-found oaths; which he will  
 break

As easily as I do tear his paper.

*[Tears the second letter.]*

*Jul.* Madam, he sends your ladyship this  
 ring.

*Sil.* The more shame for him that he sends  
 it me;

For I have heard him say a thousand times  
 His Julia gave it him at his departure. 140  
 Though his false finger have profan'd the  
 ring,

Mine shall not do his Julia so much wrong.

*Jul.* *[With emotion]* She thanks you.

*Sil.* What say'st thou?

*Jul.* *[recovering her self-control]* I thank you,  
 madam, that you tender her! 145  
 Poor gentlewoman! my master wrongs her  
 much.

*Sil.* Dost thou know her?

*Jul.* Almost as well as I do know myself.  
 To think upon her woes I do protest

That I have wept a hundred several times. 150

*Sil.* Belike she thinks that Proteus hath for-  
 sook her.

*Jul.* I think she doth; and that's her cause  
 of sorrow.

*Sil.* Is she not passing fair?

*Jul.* She hath been fairer, madam, than  
 she is:

When she did think my master lov'd her well,  
 She, in my judgement, was as fair as you;  
 But since she did neglect her looking-glass,  
 And threw her sun-expelling mask away,  
 The air hath starv'd the roses in her cheeks,  
 And pinch'd the lily-tincture of her face, 160  
 That now she is become as black as I.

*Sil.* How tall was she?

*Jul.* About my stature; for at Pentecost,  
 When all our pageants of delight were play'd,  
 Our youth got me to play the woman's part;  
 And I was trimm'd in Madam Julia's gown,  
 Which served me as fit, by all men's judg-  
 ments,

As if the garment had been made for me:  
 Therefore I know she is about my height.  
 And at that time I made her weep agood,<sup>2</sup> 170  
 For I did play a lamentable part:  
 Madam, 't was Ariadne, passioning<sup>3</sup>  
 For Theseus' perjury and unjust flight;  
 Which I so lively acted with my tears,  
 That my poor mistress, moved therewithal,  
 Wept bitterly; and would I might be dead,  
 If I in thought felt not her very sorrow!

*Sil.* She is beholding to thee, gentle youth.  
 Alas, poor lady, desolate and left!

I weep myself to think upon thy words. 180  
 Here, youth, there is my purse; I give thee  
 this

For thy sweet mistress' sake, because thou  
 lov'st her.

Farewell. *[Exit Silvia with attendants.]*

<sup>1</sup> Tender her, compassionate her.

<sup>2</sup> Agood, in good earnest.

<sup>3</sup> Passioning, passionately grieving.

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*Jul.* O thou senseless form,  
Thou shalt be worshipp'd, kiss'd, lov'd and ador'd!

*Jul.* And she shall thank you for't, if e'er  
you know her. 184

A virtuous gentlewoman, mild and beautiful!  
I hope my master's suit will be but cold,  
Since she respects my mistress' love so much.  
Alas, how love can trifle with itself!

Here is her picture: let me see; I think,  
If I had such a tire, this face of mine 190  
Were full as lovely as is this of hers:

And yet the painter flatter'd her a little,  
Unless I flatter with myself too much.  
Her hair is auburn, mine is perfect yellow:  
If that be all the difference in his love,  
I'll get me such a colour'd periwig.

Her eyes are as gray as glass, and so are mine:  
Ay, but her forehead's low, and mine's as high.

What should it be that he respects in her,  
But I can make respective<sup>1</sup> in myself, 200  
If this fond Love were not a blinded god!

Come, shadow, come, and take this shadow up,  
For 't is thy rival. O thou senseless form,  
Thou shalt be worshipp'd, kiss'd, lov'd and  
ador'd!

And, were there sense in his idolatry,  
My substance should be statue in thy stead.  
I'll use thee kindly for thy mistress' sake,  
That us'd me so; or else, by Jove I vow,  
I should have scratch'd out your unseeing eyes,  
To make my master out of love with thee! 210

[*Exit.*]

## ACT V.

### SCENE I. Milan. An abbey.

*Enter EGLAMOUR.*

*Egl.* The sun begins to gild the western  
sky;

And now it is about the very hour  
Silvia, at Friar Patrick's cell, should meet me.  
She will not fail, for lovers break not hours,  
Unless it be to come before their time;  
So much they spur their expedition.  
See where she comes.

*Enter SILVIA, masked.*

Lady, a happy evening!

*Sil.* A hen, amen! Go on, good Eglamour,

Out at the postern by the abbey wall:

I fear I am attended by some spies.

*Egl.* Fear not: the forest is not three  
leagues off;

If we recover that, we are sure<sup>2</sup> enough. 12  
[*Exeunt.*]

### SCENE II. The same. A room in the Duke's palace.

*Enter THURIO, PROTEUS, and JULIA.*

*Thu.* Sir Proteus, what says Silvia to my  
suit?

<sup>1</sup> Respective, worthy of respect.

<sup>2</sup> Sure, safe.

*Pro.* O, sir, I find her radder than she was;  
And yet she takes exceptions at your person.

*Thu.* What, that my leg is too long!

*Pro.* No; that it is too little.

*Thu.* I'll wear a boot, to make it somewhat rounder.

*Jul.* [*Aside*] But love will not be spurr'd to what it loathes.

*Thu.* What says she to my face?

*Pro.* She says it is a fair one.

*Thu.* Nay then, the wanton lies; my face is black. 10

*Pro.* But pearls are fair; and the old saying is,

Black men are pearls in beauteous ladies' eyes.

*Jul.* [*Aside*] 'Tis true; such pearls as put out ladies' eyes;

For I had rather wink than look on them.

*Thu.* How likes she my discourse?

*Pro.* Ill, when you talk of war.

*Thu.* But well, when I discourse of love and peace?

*Jul.* [*Aside*] But better, indeed, when you hold your peace.

*Thu.* What says she to my valour?

*Pro.* O, sir, she makes no doubt of that. 20

*Jul.* [*Aside*] She needs not, when she knows it cowardice.

*Thu.* What says she to my birth?

*Pro.* That you are well deriv'd.

*Jul.* [*Aside*] True; from a gentleman to a fool.

*Thu.* Considers she my possessions?

*Pro.* O, ay; and pities them.

*Thu.* Wherefore?

*Jul.* [*Aside*] That such an ass should owe<sup>1</sup> them.

*Pro.* That they are out by lease.

*Jul.* Here comes the duke. 30

*Enter DUKE.*

*Duke.* How now, Sir Proteus! how now, Thurio!

Which of you saw Sir Eglamour of late?

*Thu.* Not I.

*Pro.* Nor I.

*Duke.* Saw you my daughter?

*Pro.* Neither.

<sup>1</sup> Owe, own.

*Duke.* Why then,  
She's fled unto that peasant Valentine;  
And Eglamour is in her company.  
'Tis true; for Friar Laurence met them both,  
As he in penance wander'd through the forest;  
Him he knew well; and guess'd that it was she,

But, being mask'd, he was not sure of it: 40  
Besides, she did intend confession  
At Patrick's cell this even; and there she was not;

These likelihoods confirm her flight from hence.  
Therefore, I pray you, stand not to discourse,  
But mount you presently; and meet with me  
Upon the rising of the mountain-foot  
That leads toward Mantua, whither they are fled:

Dispatch, sweet gentlemen, and follow me. [*Exit.*]

*Thu.* Why, this it is to be a peevish girl,  
That flies her fortune when it follows her. 50  
I'll after, more to be reveng'd on Eglamour  
Than for the love of reckless Silvia. [*Exit.*]

*Pro.* And I will follow, more for Silvia's love  
Than hate of Eglamour, that goes with her.

[*Exit.*]  
*Jul.* And I will follow, more to cross that love

Than hate for Silvia, that is gone for love. [*Exit.*]

SCENE III. *The forest between Milan and Mantua.*

*Enter Outlaws with SILVIA.*

*First Out.* Come, come;  
Be patient; we must bring you to our captain.  
*Sil.* A thousand more mischances than this one

Have learn'd me how to brook this patiently.  
*Sec. Out.* Come, bring her away.

*First Out.* Where is the gentleman that was with her?

*Third Out.* Being nimble-footed, he hath outrun us,

But Moyse and Valerius follow him.  
Go thou with her to the west end of the wood;  
There is our captain: we'll follow him that's fled; 10

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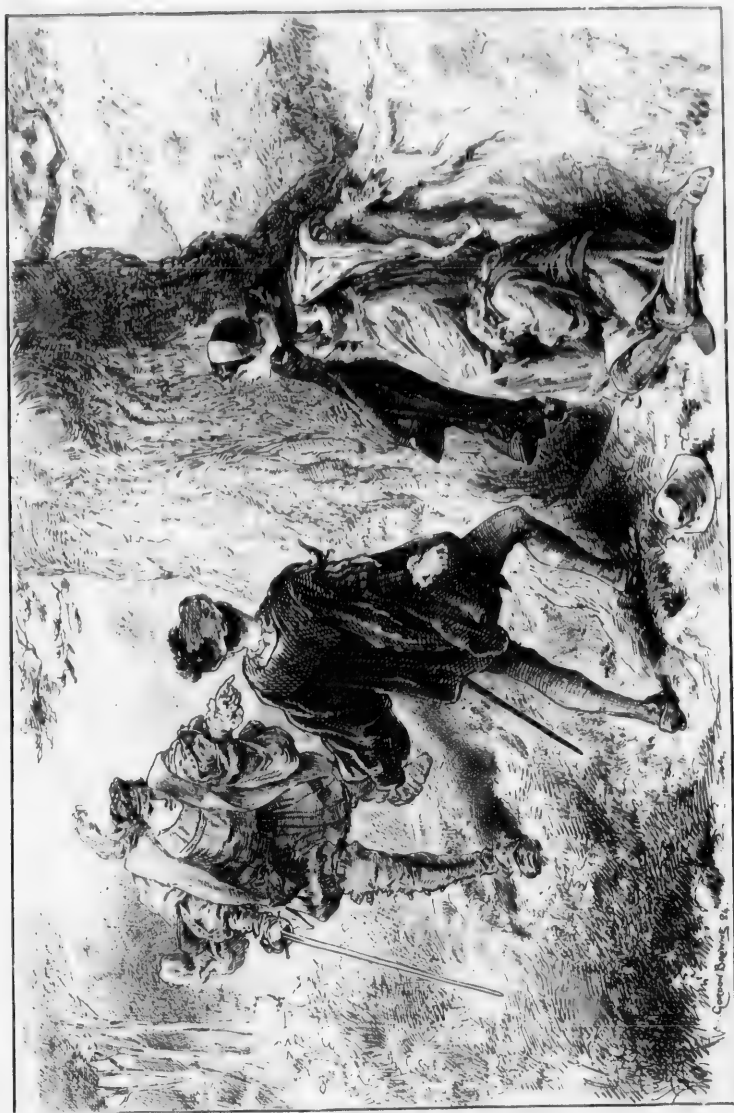
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The thicket is beset; he cannot scape. 11

[*Exeunt all except the first Outlaw and Silvia.*]

*First Out.* Come, I must bring you to our captain's cave:

Fear not; he bears an honourable mind,

And will not use a woman lawlessly.

*Sil.* O Valentine, this I endure for thee!

[*Exeunt.*]

SCENE IV. *Another part of the forest.*

*Enter VALENTINE.*

*Val.* How use doth breed a habit in a man!

These shadowy, desert, unfrequented woods,

I better brook than flourishing peopled towns:

Here can I sit alone, unseen of any,

And to the nightingale's complaining notes

Tune my distresses and record my woes.

O thou that dost inhabit in my breast,

Leave not the mansion so long tenantless,

Lest, growing ruinous, the building fall

And leave no memory of what it was! 10

Repair me with thy presence, Silvia;

Thou gentle nymph, cherish thy forlorn

swain!—

[*Noise within.*]

What halloing and what stir is this to-day!

These are my mates, that make their wills

their law,

Have some unhappy passenger in chase.

They love me well; yet I have much to c.

To keep them from uncivil outrages.—

Withdraw thee, Valentine: who's this comes

here?

[*Retires.*]

*Enter PROTEUS, SILVIA, and JULIA.*

*Pro.* Madam, this service I have done for you,—

Though you respect not aught your servant doth,—

To hazard life and rescue you from him 21

That would have forc'd your honour and your love;

Vouchsafe me, for my meed, but one fair look;

A smaller boon than this I cannot beg,

And less than this, I am sure, you cannot give.

*Val.* [*Aside*] How like a dream is this I see and hear!

Love, lend me patience to forbear awhile.

*Sil.* O miserable, unhappy that I am!

*Pro.* Unhappy were you, madam, ere I came;

VOL. I.

But by my coming I have made you happy. 30

*Sil.* By thy approach thou mak'st me most unhappy.

*Jul.* [*Aside*] And me, when he approacheth to your presence.

*Sil.* Had I been seized by a hungry lion,

I would have been a breakfast to the beast,

Rather than have false Proteus rescue me.

O, Heaven be judge how I love Valentine,

Whose life's as tender to me as my soul!

And full as much—for more there cannot be—

I do detest false perjur'd Proteus.

Therefore be gone; solicit me no more. 40

*Pro.* What dangerous action, stood it next to death,

Would I not undergo for one calm look!

O, 'tis the curse in love, and still approv'd,

When women cannot love where they're belov'd!

*Sil.* When Proteus cannot love where he's belov'd.

Read over Julia's heart, thy first best love,

For whose dear sake thou didst then rend thy faith

Into a thousand oaths; and all those oaths

Descended into perjury, to love me.

Thou hast no faith left now, unless thou'dst two; 50

And that's far worse than none; better have none

Than plural faith, which is too much by one:

Thou counterfeit to thy true friend!

*Pro.*

In love

Who respects friend?

*Sil.*

All men but Proteus.

*Pro.* Nay, if the gentle spirit of moving words

Can no way change you to a milder form,

I'll woo you like a soldier, at arms' end,

And love you 'gainst the nature of love,—force ye.

*Sil.* O heaven!

*Pro.* I'll force thee yield to my desire.

*Val.* [*Coming forward*] Ruffian, let go that rude uncivil touch, 60

Thou friend of an ill fashion!

*Pro.*

Valentine!

*Val.* Thou common friend, that's without faith or love,



For such is a friend now; thou treacherous man! 63

Thou hast beguil'd my hopes; nought but mine eye

Could have persuaded me: now I dare not say I have one friend alive; thou wouldst disprove me.

Who should be trusted, when one's own right hand

Is perjured to the bosom? Proteus, I am sorry I must never trust thee more, But count the world a stranger for thy sake. 70 The private wound is deepest: O time most accurst,

'Mongst all foes that a friend should be the worst!

*Pro.* My shame and guilt confounds me. Forgive me, Valentine: if hearty sorrow Be a sufficient ransom for offence, I tender't here; I do as truly suffer As e'er I did commit.<sup>1</sup>

*Val.* Then I am paid; And once again I do receive thee honest. Who by repentance is not satisfied Is nor of heaven nor earth, for these are pleas'd; 80

By penitence th' Eternal's wrath's appeas'd: And, that my love may appear plain and free, All that was mine in Silvia I give thee.

*Jul.* O me unhappy! [*Swoons.*]

*Pro.* Look to the boy.

*Val.* Why, boy! why, wag! how now! what's the matter? Look up; speak.

*Jul.* O good sir, my master charg'd me to deliver a ring to Madam Silvia, which, out of my neglect, was never done. 90

*Pro.* Where is that ring, boy?

*Jul.* Here 't is; this is it. [*Giving a ring.*]

*Pro.* How! let me see: Why, this is the ring I gave to Julia.

*Jul.* O, cry you mercy, sir, I have mistook: This is the ring you sent to Silvia.

[*Showing another ring.*]

*Pro.* But how cam'st thou by this ring?

At my depart I gave this unto Julia.

*Jul.* And Julia herself did give it me; And Julia herself hath brought it hither.

*Pro.* How! Julia!

100

*Jul.* Behold her that gave aim to all thy oaths,

And entertain'd 'em deeply in her heart.

How oft hast thou with perjury cleft the root!<sup>2</sup>

O Proteus, let this habit make thee blush!

Be thou asham'd that I have took upon me

Such an immodest raiment, if shame live

In a disguise of love:

It is the lesser blot, mod'esty finds,

Women to change their shapes than men their minds.

*Pro.* Than men their minds! 't is true. O heaven! were man 110

But constant, he were perfect. That one error

Fills him with faults; makes him run through all th' sins:

Inconstancy falls off ere it begins.

What is in Silvia's face, but I may spy

More fresh in Julia's with a constant eye?

*Val.* Come, come, a hand from either:

Let me be blest to make this happy close;

'T were pity two such friends should be long foes.

*Pro.* Bear witness, Heaven, I have my wish for ever.

*Jul.* And I mine. 120

*Enter Outlaws, with DUKE and THURIO.*

*Outlaws.* A prize, a prize, a prize!

*Val.* Forbear, forbear, I say! it is my lord the duke.

Your grace is welcome to a man disgrac'd, Banished Valentine.

*Duke.* Sir Valentine!

*Thu.* Yonder is Silvia; and Silvia's mine.

*Val.* Thurio, give back, or else embrace thy death;

Come not within the measure of my wrath;

Do not name Silvia thine; if once again,

Milano shall not hold thee. Here she stands:

Take but possession of her with a touch: 130

I dare thee but to breathe upon my love.

*Thu.* Sir Valentine, I care not for her, I:

I hold him but a fool that will endanger

His body for a girl that loves him not:

I claim her not, and therefore she is thine.

<sup>1</sup> Commit, sin.

<sup>2</sup> Cleft the root, of her heart

*Duke.* The more degenerate and base art thou,  
To make such means for her<sup>1</sup> as thou hast done

And leave her on such slight conditions.—  
Now, by the honour of my ancestry,  
I do applaud thy spirit, Valentine, 140  
And think thee worthy of an empress' love:  
Know then, I here forgive all former griefs,  
Cancel all grudge, repaid thee home again.—  
Plead<sup>2</sup> a new state in thy unrival'd merit,  
To which I thus subscribe: Sir Valentine,  
Thou art a gentleman and well deriv'd;  
Take thou thy Silvia, for thou hast deserv'd  
her.

*Val.* I thank your grace; the gift hath made me happy.

I now beseech you, for your daughter's sake,  
To grant one boon that I shall ask of you. 150

*Duke.* I grant it, for thine own, whate'er it be.

*Val.* These banish'd men that I have kept withal,

Are men endu'd with worthy qualities:  
Forgive them what they have committed here,

<sup>1</sup> To make such means for her, to take such pains to win her.

<sup>2</sup> Plead, i.e. plead thou.

And let them be recall'd from their exile:  
They are reformed, civil, full of good,  
And fit for great employment, worthy lord.

*Duke.* Thou hast prevail'd; I pardon them and thee:

Dispose of them as thou know'st their deserts.  
Come, let us go: we will include all jars 160  
With triumphs,<sup>3</sup> mirth, and rare solemnity.

*Val.* And, as we walk along, I dare be bold

With our discourse to make your grace to smile.

What think you of this page, my lord?

*Duke.* I think the boy hath grace in him; he blushes.

*Val.* I warrant you, my lord, more grace than boy.

*Duke.* What mean you by that saying?

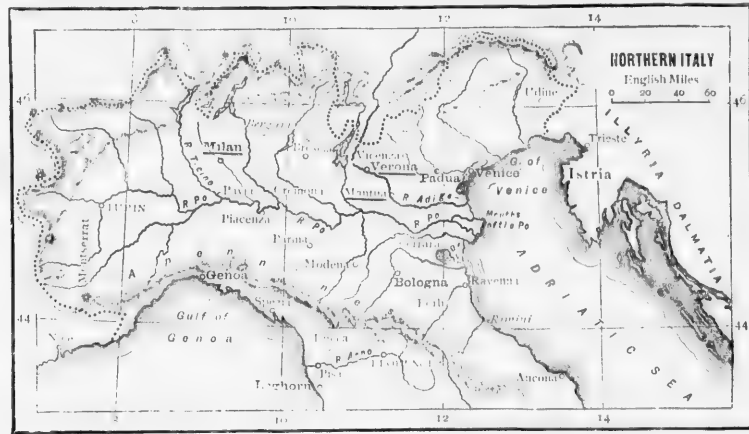
*Val.* Please you, I'll tell you as we pass along,

That you will wonder what hath fortun'd.—  
Come, Proteus; 't is your penance but to hear  
The story of your loves discovered: 171  
That done, our day of marriage shall be yours;  
One feast, one house, one mutual happiness.

[*Exeunt.*]

<sup>3</sup> Triumphs, masques, revels.

# MAP TO ILLUSTRATE THE TWO GENTLEMEN OF VERONA.



## NOTES TO THE TWO GENTLEMEN OF VERONA.

### NOTE ON TIME OF ACTION.

As to the first interval (see note 89) I cannot think that Valentine's statement (iv. 1. 21), that he had been "sixteen months" at Milan, is to be taken as a fact. The distance between Verona and Milan, in a straight line, is about ninety miles. We must allow, then, a week or so for the journey; and another week, or perhaps a fortnight, for Valentine to be at Milan, before he sends news as to how he is getting on at Court; and a week for the messenger to arrive at Verona. Antonio has been "hammering on" the question of sending Proteus abroad for a month past (i. 1. 12). The second and fourth intervals we may estimate at about a week each. The only remaining question is whether there should not be an interval of at least twelve hours between sc. 2 and sc. 3 of act v. (see note 120).

### ACT I. SCENE 1.

1. Line 2: *Home-keeping youth have ever homely wits*  
Compare Milton's Comus:

It is for homely features to keep home,  
They had their name thence.

*Homely* means what belongs to *home*, i.e. what is plain and unpretending.

2. Line 7: *Than, living duly sluggardiz'd at home.*—  
The construction here is somewhat obscure as the passage stands; *living* should agree with *I* (Valentine), the nominative of the sentence; whereas it refers to Proteus. After *than*, we must understand *see thee, or have thee*.

3. Line 8: *SHAPELESS idleness.*—*Shapeless* may here

mean "without shape or form;" so irregular; or, perhaps *purposeless*. Compare *Hamlet*, v. 2. 10, 11:

There's a divinity that *shapes* our ends,  
Rough-hew them how we will.

4. Line 18: *For I will be thy BEADSMAN, Valentine.*  
*Bead*, in Anglo-Saxon, means "a prayer;" hence the beads used by Roman Catholics in their prayers, especially in the devotion of the Rosary, had their name. *Beadsman* is a man who says his *beads*, or prays for others; and as those, who benefited by any charitable bequest, were supposed to *pray* for their benefactor, *beadsman* or *bedesman* came to mean a resident in an almshouse (*bede-house*), or some other charitable institution. Compare the following passage in *Calisto and Melibea* (1520):

Fair maiden, for the mercy thou hast done to us  
This knight and I both thy *beadfolks* shall be.

—Dodsley, vol. I. p. 85.

A letter from Ellis Price, temp. Henry VIII., is given in Halliwell's Dict. (vol. ii. last page), which is signed "Youre *bedman* and dayelye orator by dutie." The writer was a commissary-general of the diocese of St. Asaph.

5. Line 19: *And on a LOVE-BOOK pray for my success.*—  
A love-book is supposed, in this case, to be a substitute for a prayer-book. It is the custom of Roman Catholics, in repeating the Rosary, to place the beads on the prayer-book, and to count the beads with the prayers; only referring to the book when their memory fails, or for the purpose of reading the meditation given with each decade of the Rosary. The use of the preposition *on* may there-



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fore have here a special meaning. But compare Hamlet, iii. 1. 44:—"Read on this book," &c.

6. Line 24: *over shoes in love*.—This expression occurs in Grim the Collier of Croydon, "so that poor Grim, that before was *over shoes* in love, &c." (Dobbsley, vol. viii. p. 409). The expression "*over boots* in love," which occurs in the next line, is evidently employed in order to lead up to the pun in line 27.

7. Line 27: *give me not the boots*.—Cotgrave explains "*bailler foin en corne*" as "*to give one the boots*, to sell him a bargain." There may also be an implied reference to the torture of the *boot* or *boots*; but, in any case, it seems to me the expression to *give one the boots* requires a more detailed explanation; as, in the sense of "playing a trick on one," it must have originated from some well-known incident. Stevens, in his note on this passage, mentions "a sport the country people in Warwickshire use at their harvest-home, where one sits as judge to try misdemeanours committed in harvest, and the punishment for the men is to be laid on a bench, and slapped on the breech with a pair of boots. This they call *giving them the boots*." In Webster's Northward Hoe (iv. 1) there occurs a curious instance of this expression. *Mayberry*, who is describe<sup>d</sup> in a previous stage direction as entering *booted*, says to *Bellamont*, "Let your man *give you the boots* presently" (Works, vol. i. p. 234), by which he would naturally mean no more than that Bellamont's servant should bring him his riding-boots; but it is evident some play upon the words is here intended. Later on in the same scene *Mayberry* says, "Come, *boots*, boy!" (p. 236).

8. Line 28:

Val. *I will not, for it boots thee not.*  
Pro. *No!—what!*

The reading of Ff. is:

Val. No, I will not; for it boots thee not.  
Pro. What?

For the alteration in the text I am responsible; it makes the line harmonious, which it certainly is not in the Folios. The meaning of Proteus is, "No? it boots me not? What boots me not?"

9. Line 30: *Coy looks with heart-sore sighs; one moment's mirth*.—Ff. read, "*one fading moment's mirth*." *Fading* is apparently an interpolation; following Hammer's example, we have omitted it.

10. Line 36: *So, by YOUR CIRCUMSTANCE, you call me fool*.—Circumstance is defined in Worcester "an adjunct of a fact;" here *your circumstance* seems to mean "the illustration of your thesis." Love is "but a folly bought with wit," therefore I am a fool for being in love. In the next line the word *circumstance* is generally explained as meaning "conduct;" it might perhaps be better explained as "condition."

11. Line 102: *a lac'd mutton*.—This expression for a courtesan is frequently used in old English plays. But why *lac'd*? Does it refer to the tight *lacing* of the bodice, or to the ornament of *lace*?

12. Line 117: *But what said she? (Speed nods) Did she not!*—These last words were added first by Theobald to

explain the miserable pun which follows. Speed's words (line 122), "you ask me if *she did nod*," seem to require some such an insertion.

13. Line 129: *very orderly*.—Staunton's conjecture, *moderly*="motherly," seems to me most happy and probable. *Orderly* has no sense here; but, as Staunton points out, the context is full of allusions to child-bearing, on which subject Speed makes several puns; so that *moderly* or "motherly" would seem much more consistent with the sense of the passage.

14. Lines 157, 158:

*Which cannot perish having thee aboard,  
Being destin'd to a drier death on shore.*

Compare *Tempest*, i. 1. 30-32;

*Gon.* I have great comfort from this fellow: methinks he hath no drowning mark upon him; his complexion is perfect gallows.

And other like allusions in the same scene. The proverb is, "He that is born to be hanged shall never be drowned."

# ACT I. SCENE 2.

15. Line 1.—This scene is a very weak forerunner of the charming scene between Portia and Nerissa in *The Merchant of Venice*. In order to give some idea of the transition state which characterizes this play, in metre, as well as in construction, poetical feeling, treatment of character, &c., I give an analysis of the metre and rhythm of this scene:

Lines 1-9.—Blank verse. Line 3 has two syllables too much; if we omit *Madam* it would be a perfect line.

Lines 10-21.—Rhymed decasyllables.

Lines 22-26.—Blank verse with one imperfect line (22).

Lines 27-32.—Rhymed decasyllables; the first two (27, 28) having double endings, and 31, 32 having *triple* rhyming endings.

Lines 33-37.—Six syllables, unrhymed, with three accents each.

Lines 38-40.—Long trochaics (catalectic), the latter two rhyming.

Lines 41-47.—Blank verse.

Lines 48, 49.—Rhymed decasyllables.

Lines 50-140.—Blank verse, with thirteen imperfect lines—one with triple ending (82); 88 has one syllable supplied by pause.

16. Line 5: *with FARLE encounter me*.—See note 176 *Love's Labour's Lost* (v. 2, 122).

17. Line 9: *the fair Sir Eglamour*.—A different person evidently from Sir Eglamour, the devoted friend of Silvia, subsequently introduced (iv. 3).

18. Line 70: *What is't that you took up so gingerly!*—In the *Story of Felisena* this incident is thus narrated, "But when, with a slower pace (then I desired) the wished day was come, the discreet and subtle Rosina came into my chamber to helpe me to make me readie, in doing whereof, of purpose she let the letter closely fall,

which, when I perceived, what is that that fell downe?  
(saide I): what! moue me not, or else tell me what it is.  
Good Lord, Mistrasse (saide she), why will you see it: it is  
the letter I would haue giuen you yesterday. Nay, that  
it is not (saide I), wherefore shewe it me, that I may see  
if you lie or no. I had no sooner said so but she put it  
into my handes." (Hazlitt's Shak. Lib. part i. vol. i. p. 281.)  
In the story, Felismena refuses angrily to receive the  
letter, and remains the whole night, tortured with curi-  
osity to know what the letter contained. Shakespeare,  
very wisely, does not keep Julia so long waiting.

19. Line 51: *your ladyship can set*, i.e. "can set to  
music;" but there is perhaps a play upon the words here;  
for one meaning of *to set* given in Halliwell's Dict. is,  
"to win the game." Shakespeare only uses "*to set*," in  
this sense, in one other passage; namely in *The Tempest*,  
i. 2. 84, 85:

*set all hearts i' the state*  
To what tune pleas'd his ear  
where it is used figuratively.

23. Line 83: *Best sing it to the tune of "Light o' Love."*  
This tune is alluded to again in *Much Ado*, iii. 4. 44:  
*Mary*. "Clap 's into *Light o' Love*; that goes *without a*  
*burden*," which directly contradicts what is said here by  
*Lucetta* (55, 86):

*Jul.* Heavy! belike it *has some burden* then?  
*Luc.* Ay; and melodious were it, would you sing it.

But the play upon words is so laboured and so inces-  
sant in this scene, that one must not give to any passage  
too literal an interpretation.

21. Line 94: *And mar the concord with too harsh a*  
*DESCANT*.—*Descant* is described by Nares as what we  
now call "variation in music;" but Staunton quotes a pas-  
sage from Morley's *Plain and Easy Introduction to Prac-*  
*tical Music* (1597), which says the word is used by mu-  
sicians in different senses. "Last of all, they take it for  
singing a part extempore upon a plain song, in which  
sense we commonly use it." In the text it is evidently  
used in the sense of what is described (*sub voce*), in *Im-*  
*perial Dictionary*, as "*Figurative or florid descant*,—that  
part of an air in which some discords are concerned."

22. Line 97: I BID THE BASE for *Proteus*.—*Lucetta* here  
plays upon the words *base* and *base*; the latter meaning  
the game of *base*, "prison base," or "prisoner's base," as  
it was called in my school days. What is the precise  
meaning of the phrase, *bid the base*, does not seem quite  
so clear. I believe Malone is right in explaining it as "to  
challenge an encounter." As the game used to be played,  
some thirty-five years ago, when a "prisoner" had been  
taken, he had to stand at a point a certain distance from  
both "homes," or grounds of the respective sides; one of  
the players on the prisoner's side starts to try and touch  
his hand, and so rescue him; at the same time, one of  
the opposite side starts to try and catch the rescuer. It  
is to this part of the game that the expression *bidding*  
*the base* probably refers. This explains the passage in  
*Venus and Adonis*, lines 303, 304.

To bid the wind a base he now prepares,  
And whether he run or fly they know not whether.

i.e. he prepares to challenge the wind to a race. Com-  
pare also *Peere's Edward I.*:

Think, as I promise him to brave thee here,  
So shall I bid John Balliol base from thee.

—Works, p. 425.

23. Line 99: *Here is a COIL with protestation*.—This  
seems to mean "Here is an end of protestation." The  
exact meaning of *coil* is very uncertain. In Shelton's  
translation of *Don Quixote* (p. 3) I find "Rozinante kept  
a *coile* to goe to his Stable," which seems to mean "Rozin-  
ante was impatient to go to his stable." The meaning  
of *coil*, in most passages, is "noise," "tumult," "diffi-  
culty," no one of which seems exactly appropriate here.

24. Line 106, 107.

*Injurious wasps, to feed on such sweet honey,*  
*And kill the bees that yield it with your stings!*

Shakespeare is quite correct in implying that wasps  
steal the honey stored by bees. See Kirby and Spence's  
*Entomology* (ed. 1818), p. 165. "The former (i.e. wasps)  
frequently take possession of a hive, having either de-  
stroyed or driven away its inhabitants, and consume all  
the honey it contains." The weapon they use, however,  
is not their stings, but their powerful mandibles or jaws.  
They "often seize and devour them (bees), sometimes  
ripping open the body to come at the honey, and at others  
carrying off that part in which it is situated" (ut supra,  
p. 164).

25. Line 121: *Unto a ragged, fearful-hanging rock*.—  
Compare III. Henry VI. (v. 4. 27):

And Richard but a ragged fatal rock.

26. Line 137: *I see you have a MONTH'S MIND to them*.—  
The expression, *a month's mind*, is usually explained as  
referring to the Roman Catholic custom of commemora-  
ting the monthly anniversary of a person's death, by  
offering up prayers for the repose of his or her soul. The  
prayers for the dead, given in most Catholic books of  
devotion, contain a prayer for the third, seventh, or  
*thirtieth* day after burial. The last anniversary is that  
called here "*the month's mind*."

The following passage, quoted by Richardson in his  
dictionary, *sub voce* "month," is apparently decisive: "At  
whiche tyme of burying and also the *monethis mynde*, I  
wil that myn executrice doo cause to be caried from Lon-  
don xii. newe torches, there beynge redy made, to burn in  
the tymes of the saide burying and *monethes mynde*.—  
*Fabyan. His will*."

Were it not for the decisive evidence of the passage  
above quoted, and the extracts from *Styrye's Memorials*  
of the Reformation (Var. Ed. vol. iv. p. 26), I should be  
inclined to think this expression had its origin in the vi-  
olent longing for particular articles of food, &c. shown by  
pregnant women, more especially in the last month of  
their pregnancy; a meaning decidedly adopted by Dr.  
Schmidt in his *Lexicon* (*sub voce* month). As regards this  
passage Johnson remarks: "A *month's mind*, in the  
ritual sense, signifies not desire or inclination, but remem-  
brance; yet I suppose this is the true original of the  
expression" (see Var. Ed. vol. iv. p. 27). From this it is  
plain he felt the same difficulty in accepting the usual  
explanation of this phrase.

## ACT I. SCENE 3.

27. Line 9: *Some to discover islands far away*.—This is a passage on which conjectures as to the exact date of this play have been built, but without sufficient grounds. It was a very common thing, in Shakespeare's time, for young men of the best families to go on voyages of discovery, and many islands were as yet undiscovered. There are several such expeditions to which this line might refer.

28. Line 18: *Whereon this month I have been HAMMERING*.—This sense of the word to hammer is peculiar to this passage. In *H. Henry VI.* (i. 2. 47) we find:

And wilt thou still be hammering treachery?  
but there it is used in a less metaphorical sense. Here the verb is used in the same way as we use it nowadays, e.g. "to keep hammering on, or at, the same idea."

29. Line 27: *Attends the emperor*.—Steevens' note (*Var. Ed.* vol. iv. p. 29) is worth consulting on this passage. Johnson mentions, as an instance of the ignorance or negligence of the author, his placing the emperor at Milan. But the emperor of Germany, Charles V., did frequently reside at Milan, and hold his court there.

30. Line 32: *And be IN EYE of every exercise*.—No commentator seems to have any remark on this peculiar expression, of which I do not remember to have found another instance. It means, doubtless, "be within sight of."

31. Line 44: *And, IN GOOD TIME*.—*now will we break with him*.—The construction here is elliptical. Antonio means to say, "Here he (Proteus) comes in good time," i.e. "apropos," "just at the right moment."

32. Line 67: *With Valentino*.—This is the reading of F. 2, F. 3, F. 4; and seems preferable to the Latin form of the name, *Valentinus*, which we find in F. 1.

33. Line 69: *Like EXHIBITION thou shalt have from me*.—The use of this word, as meaning a certain sum allowed for the expenses of any person's support, still exists at schools and colleges where are given *exhibitions*, that is, annual sums, in aid of maintenance, to be gained by scholars in competition. Compare:

I crave fit disposition for my wife,  
Due reference of place and exhibition.  
—Othello, i. 3. 237, 238.

## ACT II. SCENE 1.

34. Line 26: *to speak putting, like a beggar at Hallowmas*.—According to Tollet it was the custom on All Saints Day (that is on the eve of All Souls Day, Nov. 2nd) "for the poor people in Staffordshire to go from parish to parish a *souling*, i.e. begging and putting for soul-cakes." The custom was, doubtless, a remnant of the religious observance of that day (All Souls Day), on which the Catholic Church offers up all masses, and enjoins special devotions, on behalf of departed souls.

35. Line 79: *YOU CHID AT Sir Proteus for going ungarber'd*.—This construction of the verb to chide with at occurs in five other places in Shakespeare. It is generally used as a transitive verb. Compare:

O, what a beast was I to chide at him.  
—Rom. and Jul. iii. 2. 95.

The *going ungarber'd* is one of the signs of love given by Rosalind (*As You Like It*, iii. 2. 398); which passage may be compared with Speed's speech above (10-27).

36. Line 84: *cannot see to put on your hose*.—There is, doubtless, as Staunton says, either some omission here; or the allusion, whatever it was, which gave point to the quibble, has escaped detection.

37. Line 100: *O excellent MOTION!* . . . *Now will he INTERPRET to her*.—It seems doubtful, in spite of the two instances adduced by Staunton, whether *motion* was ever used for a single puppet. The person who managed the puppets, and spoke the dialogue for them, was called the *interpreter*.

38. Line 114: *it CAME hardly OFF*.—*To come off* is used in the sense of "to acquit one's self" by Shakespeare in one or two places—generally with the idea of success. The same expression is used in slang nowadays, e.g. "I tried a volley, but it did not come off." Compare with the passage in the text:

This comes off well; here's a wise officer.  
—Mans. for Meas. ii. 1. 57.

## ACT II. SCENE 2.

39. Line 7: *And seal the bargain with a holy KISS*.—This was the formal mode of betrothal; the exchange of rings, and the *kiss* of troth which, according to Douce, sometimes was given in the church with great solemnity; "and the service on this occasion is preserved in some of the old rituals." It is to this formal ceremony of betrothal that the Priest alludes, in the following passage from *Twelfth Night*:

A contract of eternal bond of love,  
Confirm'd by mutual joinder of your hands,  
Attested by the holy close of lips,  
Strengthen'd by interchangement of your rings;  
And all the ceremony of this compact  
Seal'd in my function, by my testimony.—v. 1. 159-164

## ACT II. SCENE 3.

40. Lines 29, 30: *O, that SHE could speak now like a WOOD woman!*—*Wood*, in the sense of "wild," "distracted," is frequently used by Chaucer and other old English writers. Hamner, whom Dyce follows, altered the first part of this line to "O that the shoe could speak;" but surely this is unnecessary. Launce has made one of the shoes represent his mother, and naturally uses *she* instead of *it*.

41. Line 42: *it is the unkindest TIED*.—This play on the words *tied* and *tide* might have been copied from Lilly's *Emulion*, iv. 2:

*Epi.* Why? you know it is said, the *tyde* tarrieth no man.

*Sam.* True.

*Epi.* A monstrous lie; for I was *tide* two houres, and tarried for one to unlose mee.  
—Works, vol. i. p. 51.

## ACT II. SCENE 4.

42. Line 18: *And how QUOTE you my folly?*—*To quote* here means "to observe." Compare:

I am sorry that with better heed and judgment  
I had not quoted him.  
—Hamlet, ii. 1. 111, 112.

43. Line 54: *Know ye Don Antonio!*—As Antonio is an Italian, the title of *Don* would seem inappropriate; but we find in a previous passage (l. 3. 39) *Don* Alphonso, where *Alphonso* seems intended for the Italian name (*Alfonso*). Certainly we should do wrong to omit *Don*, as Ritson proposed: the title is used often as a general one, and is applied under the corrupted form of *Dan* to Cupid. Being derived from *Dominus*, it was originally applied to persons in the upper rank of life; and later it came to be employed in a bantering sense as:—"a fine fellow."

44. Line 73: *complete in FEATURE*—i.e. "perfectly good looking." *Feature*, undoubtedly, has the sense of "handsomeness," "comeliness," in some passages. Compare:

*Cheated of feature by dissembling nature.*

—RICH. III. l. 1. 14.

But I doubt if this is any more than an elliptical expression: *feature* is generally used in old English writers not for the parts of the face, but for the whole form and shape of the body; and so it came to be used sometimes for handsomeness, the epithet "beautiful," or "good," being understood.

45. Line 98: *THURIO retires angrily to back of stage.* This stage-direction indicates what is required by the "business" of the scene. It would seem from Silvia's words which follow, *Have done, have done*, that a quarrel was imminent, or that she thought Valentine was carrying his chaff of Thurio too far. Some editors insert here [*Exit THURIO*];—but I think wrongly; he probably remains, at back of stage, in a huff at the manner in which he has been treated, till Silvia calls him to go with her (line 117). See note 47.

46. Line 114: *I'LL DIE ON HIM that says so but yourself.*—This expression occurs in *Look About You*:

*Rich.* . . . nor do you think

*My brother John deceiv'd you of a chain.*

*Fam.* He did; I did deliver it with this band.

*John.* I'll die upon the slanderer.

—Doddley, vol. vii. p. 442.

It means, "I will challenge him to mortal combat."

47. Line 116: *Madam, my lord your father would speak with you.*—This line is wrongly assigned to Thurio in Ff. Theobald was the first to correct the obvious error. It is evident that Silvia does not address the whole of her next speech to Thurio; but that, after answering the servant who brings the message from her father, she turns to him where he has been standing sulkily, at the back of the scene, while the introduction of Proteus took place. By asking him to accompany her, she means to console him for the snubs he has received from Valentine.

48. Line 130: *WHOSE high IMPERIOUS thoughts have punish'd me.*—This line presents many difficulties. Johnson first proposed to substitute *those* for *whose*, an alteration which Lettson says "The context imperiously commands" [Walker's Crit. Exam. vol. i. p. 39 (note)], quoted by Dyce with approval. The chief point is whether the *high imperious thoughts* are those of Love or of Valentine. If we read *whose*, the use of *thoughts* for "disposition of the mind," as Schmidt explains it in this passage, is certainly unusual. On the other hand, if we read *those*, the expression *have punish'd me* would have to be taken as

equivalent to "have brought the punishment upon me," which is a very awkward construction. Proteus goes on to say that Love, in revenge of his contempt, has chased sleep from his eyes, &c.; so that it is more probable from the context that the reading of the Ff. is right. It is worth noting that Malone, in supporting the reading of the old copy, says that "*Imperious* (which in our author's time generally signified imperial), is an epithet very frequently applied to *love* by Shakespeare and his contemporaries." I have examined all the passages where the word occurs in Shakespeare, and not in a single one, except this passage in our text, is it so applied; nor is it generally used in any sense but the one which it bears nowadays. I believe with Staunton that the misprint, if any, is in the word *thoughts*.

49. Line 152: *Yet let her be a PRINCIPALITY.*—Steevens very aptly quotes St. Paul's Epistle to the Romans viii. 38, "nor angels, nor *principalities*." Milton uses the word in the same sense—that of one of the orders of the angels—in *Paradise Lost*, book vi.

He sat, and in the assembly next upstood  
Nisroch of *Principalities* the prime.

It is evident from the context that the word is used in that sense here. See the passage from Scott's *Discoverie of Witchcraft* (quoted by Staunton), whence it appears that *principalities* were the seventh of the nine orders of angels.

50. Lines 159, 160:

*lest the base earth  
Should from her vesture chance to steal a kiss.*

Compare Richard the Second's words to Bolingbroke (iii. 3. 100, 101):

Fair cousin, you debase your princely knee  
To make the *base earth* proud with kissing it.

51. Line 162: *SUMMER-SWELLING flower.*—The same expression, according to Steevens, occurs in the translation of Lucan by Sir Arthur Gorges, 1614, book viii. p. 354, where he renders "ripasque *estate tumentes*" by "that *summer-swellings* shore."

52. Line 196: *Is it MINE EYE or VALENTINE's praise?*

F. 1 reads: It is mine, or Valentine's praise?

F. 2, F. 3, F. 4:

Is it mine *then*, or Valentine's praise?

The reading in the text is Theobald's conjecture, which, on the whole, seems preferable to the ingenious conjecture of Blakeway, adopted by Malone:

Is it *her* mine, or Valentine's praise?

*Mien* having been originally written *mine*, being derived from the French *mine*. The conjecture of Hamner, *mine eyne*, is very probable, but questionable on account of the cacophony; although *thine eyne* occurs in *Mids Night's Dream* (iii. 2. 138). *Valentine's* is altered to *Valentine's* in preference to *Valentinus*, though perhaps Malone is right, and no alteration is really necessary; for undoubtedly *Valentine's* could be pronounced as a quadrisyllable.

53. Line 201: *a waxen image 'gainst a fire.*—This is an allusion to the practice attributed to witches, of making a wax figure of those against whom they had a spite;



these figures they gradually melted before the fire, which caused the persons whom they represented to waste away; or they stuck pins into them, thereby inflicting on the original of the figure so treated very sharp and grievous pains. An amusing account of such a wax figure, and of the daily practices to which it was subjected, may be found in the *Ingoldsby Legends*, vol. I., in the story called "The Leech of Folkestone."

54. Line 210: *And that hath DAZZLED my reason's light*. F. 2 quite unnecessarily inserts *so* after *dazzled*, thinking it to have been required by the metre. Malone quotes from Drayton the following instance of *dazzling* used as a trisyllable:

A diadem once *dazzling* the eye,  
The day too darke to see affinitie

## ACT II. SCENE 5.

55. Line 58: *thou art an Hebrew, a Jew*.—It would seem that in Shakespeare's time it was popularly held that there was some difference, if only of degree, between *Hebrew* and *Jew*. Falstaff, when wishing to be emphatic, couples these two titles, "You rogue, they were bound, every man of them; or I am a *Jew* else, an *Ebreu Jew*." I. Henry IV. II. 4. 108.

56. Line 62: *to go to the ALE with a Christian*.—It is generally held that Launce here refers to one of those rustic festivities called *Ales*, which were held in the sixteenth century. They were of several kinds, *Leet-ale*, *Lamb-ale*, *Bride-ale*, *Clerk-ale*, *Church-ale*, and *Whitsun-ale*. Of these the *Church-ale*, at least, was common in Shakespeare's time. Drake, in his *Illustrations of Shakespeare* (vol. I. pp. 175-180), gives a very long and interesting account of these *ales*. They were so called because each village, where they were given, undertook to brew so much *ale* on the occasion, to the expense of which all the merry-makers contributed. *Church-ales* were held, mainly for the purpose of getting funds for the repairing or building of the churches. It may be doubted whether the *ale* means anything more here than the *ale-house*. Dyce, in his *Edition of Greene*, has a note on the following passage in *The Looking Glass for London and England*: "*Dee*, I am the spirit of the dead man that was slain in thy company when we were drunk together at the *ale*." He maintains that "It is plain that in the passage of our text, as well as in that . . . from . . . *Two Gentlemen of Verona*," i.e. the one in our text, "*the ale* is put for the *ale-house*" (Works, p. 138). But there is no reason why the *ale* should not mean one of the festivals so called, in both passages.

## ACT II. SCENE 6.

57. Line 26: *Shoos Julia but a swarthy ETHIOPE*.—Compare:

Thou for whom great Jove would swear  
Juno but an *Ethiopo* were.  
—Love's Labour's Lost, iv. 3. 117, 118.

58. Line 35: *Myself in counsel his COMPETITOR*.—See Note 33, Love's Labour's Lost, II. 1. 82.

## ACT II. SCENE 7.

59. Line 54: *OUT, OUT, Lucetta!*—The expression *out, out!* is used by Ben Jonson in *Every Man out of his Humour*, II. 2:

*Out, out!* unworthy to speak where he breatheth.  
—Works, vol. II. p. 100.

Also by Chapman in his *Homer's Iliad*, book xiii. Dr Percy says it is still used in the north, and has the same force as the Latin, *apage!*

60. Line 70.—The whole of this scene is very interesting as a specimen of Shakespeare's more poetic style at this time. It contains some beautiful lines; but the reader will notice, if he read them aloud, that they are wanting in variety of rhythm, owing to nearly every line having a stop at the end of it. If, after reading this scene, we turn to one of his later comedies, such as *As You Like It*, or *Twelfth Night*, we see at once how very crude and, comparatively, unskilful Shakespeare's management of verse was at this period.

## ACT III. SCENE 1.

61. Line 81:

*There is a lady in MILAN here.*

Ed. read:

*There is a lady in VERONA here.*

An evident oversight, of which this is not the only instance in this play. The emendation in our text is the one made by Collier's MS. and adopted by Dyce; it renders the line complete, and consistent with the fact that the scene is here undoubtedly in Milan, without doing much violence to the original text.

62. Line 80: *Win her with GIFTS, if she respect not words*.—A very similar sentiment is found in Marlowe's *Hero and Leander* (The Second Sestiad):

'Tis wisdom to give much; a gift prevails  
When deep-persuading oratory fails.

—Works, p. 7.

The allusions to that poem in this play can scarcely be accidental. See I. 1. 22 and lines 119, 120 of this scene. It is probable that the poem was fresh in Shakespeare's memory when he was writing this play. The first edition bears date 1598, but it had been entered on the Stationers' books 20th September, 1593, and was probably circulated in manuscript, more or less privately, before that date.

63. Line 144: *My herald thoughts in thy pure BOSOM rest them*.—This is an allusion to the fashion prevalent amongst ladies, in Shakespeare's time, of carrying letters, miniatures, and other love tokens, as well as "money and needlework" (according to Drake), in a pocket made in the fore-part of their stays. In this same scene (lines 240, 250) *Proteus* tells *Valentine* that his letter

shall be deliver'd

Even in the *milk-white bosom* of thy love.

It is this custom which explains the phrase in *Hamlet*, II. 2. 113:

"In her excellent *white bosom*, these," &c.

Many other allusions to this fashion may be found in the poetical writings of this period. In comparatively recent times, on the stage and sometimes off it, ladies made the



same use of the convenient cavity alluded to in the passage quoted; although the fashion of placing a pocket there went out with the long-bodied stays.

64. Line 153: *Why, Phaethon,—for thou art Merops' son.*—This is one of the passages which has been cited, as helping to decide the date of this play. In the old play of King John (1591) occurs the following passage:

as sometimes Phaeton,  
Mistrusting silly *Mof* for his sire.

Hatch's Shak. Lib. vol. i. part ii. p. 234

which some commentators suppose to have suggested the line in the text. Shakespeare might surely have gained thus much mythological knowledge elsewhere. *Phaethon* was, according to Smith's Classical Dictionary "a son of Helios by the Oceanid Clymene, the wife of *Merops*." There seems to have been some difference of opinion, however, among the authorities as to his parentage.

65. Lines 168-169: *But if thou linger, &c.*—Compare Lear, i. 1. 176-182:

Five days we do allot thee, for provision  
To shield thee from diseases of the world;  
And on the sixth to turn thy hated back  
Upon our kingdom: if, on the tenth day following,  
Thy banish'd trunk be found in our dominions,  
The moment is thy death. Away! by Jupiter,  
This shall not be revok'd.

66. Lines 172-187: *banish'd from her, &c.*—It is strange that no critic, apparently, should have noticed the strong resemblance between this passage and those in Romeo and Juliet (iii. 3. 19-21):

Hence banish'd from the world,  
And world's exile is death:—then banish'd  
Is death mis-term'd.

and (iii. 3. 29-43)

*Rom.* 'Tis torture, and not mercy: heaven is here,  
Where Juliet lives; and every cat and dog,  
And little mouse, every unworthy thing,  
Live here in heaven, and may look on her;  
But Romeo may not:—more validity,  
More honourable state, more courtship lives  
In carrion-flies than Romeo: they may seize  
On the white wonder of dear Juliet's hand,  
And steal immortal blessing from her lips;  
Who, even in pure and vestal modesty,  
Still blush, as thinking their own kisses sin;  
But Romeo may not; he is banish'd;  
Flies may do this, but I from this must fly;  
They are free men, but I am banish'd;  
And say'st thou yet that exile is not death?

The latter passage seems to be an expansion of the speech of Valentine, adapted to the different circumstances of the situation.

67. Line 200: *Who wouldst thou strike?*—Malone gives an example of a similar misuse of the nominative of the relative pronoun for the other cases:

*Inco.* He's married.  
*Cas.* To who?

—Othello, i. 2. 52.

and

he hath a court  
He little cares for, and a daughter *who*  
He not respects at all.

—Cymbeline, i. 6. 153-155.

The substitution of *whom* for *who*, in such passages, is needless.

68. Line 220: *And now excess of it will make me un-*  
*felt.* Compare Twelfth Night, i. 1. 1-3:

If music be the food of love, play on;  
Give me excess of it, that, *surfeit*,  
The appetite may sicken, and so die.

69. Lines 222-240.—This poetical description by Proteus of Silvia's grief is very pretty; but, as the Duke only went out before Valentine's soliloquy, there was remarkably little time for the scene he describes to have taken place. This is one of the many instances of the defective construction of this play. Pope had some reason for ending the scene after Valentine's soliloquy, and commencing a new one with the entrance of Proteus and Launce.

70. Line 203: *if he be but ONE KNAVE.*—Various emendations of this passage have been proposed. Hammer, "if he be but *one kind of knave*;" Warburton, "if he be but *one kind*;" Staunton suggests, "if he be but *one in love*." The meaning may very well be, "if he be but a knave in *one respect*;" or, as Johnson explains it, a *single knave* and not a *double one*. "Double" is used in an intensive sense in the expression, "double villain," which occurs in Cymbeline, iv. 2. 88, "thou double villain." To speak of a man as "two knaves" instead of "one knave" seems to have been an accepted phrase. In Damon and Pythias by Richard Edwards (1571), we find:

*Aristippus.* . . . You lose money by him, if you sell him for *one*  
*knave*, for he serves for *twain*.—Doddsley, vol. iv. p. 1.

Again in Like for Like by Ulpian Fulwell (1568):

*Newfangle.* Thus thou may'st be called a knave in *grin*;  
And where knaves are scant, thou shalt go for *twain*.  
—Doddsley, vol. iii. p. 335.

71. Lines 265, 266: *but a team of horse shall not pluck that from me.*—Compare the modern idiomatic expression, "Wild horses shall not drag it out of me."

72. Lines 271, 272: *She hath more qualities than a water-spaniel.*—In that curious old work, Dr. Caius' Treatise of English Dogs, translated by Abraham Fleming (1576), the author, in describing the Water Spaniel or Finder, after speaking of their use in taking "waterfowls," says, "with these dogs also, we fetch out of the water such fowl as be stung to death by any venomous worm. We use them also to bring us our bolts and arrows out of the water, missing our mark whermost we directed our level," &c. But it would almost seem that Launce was confusing "the Spaniel gentle," or "the Comforter," with the Water Spaniel; the qualities of the former, according to Dr. Caius, were indeed numerous and curious. (See vol. iii. Arber's English Garner, pp. 244-245 and 247-249.)

73. Line 274: *of her conditions.*—F. 1, F. 2, F. 3 read *condition*; but the sense of "character," "temper," in which Shakespeare uses *condition*, hardly suits the context. F. 4 reads *conditions*, a correction adopted by Dyce, Staunton, &c. Compare the following passage:

*Claudio.* Nay, but I know who loves him.  
*Don Pedro.* That would I know too: I warrant, one that knows him  
not.  
*Claudio.* Yes, and his ill *conditions*.  
—Much Ado, iii. 2. 65-68.

74. Line 281: *With my master's ship?*—So Theobald's emendation; FF read *mastership*.

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I 247-249.)

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ado, iii. 2. 65-68.

So Theobald's

75. Line 300: *Saint Nicholas be thy speed!*—Saint Nicholas was the patron of clerks and scholars.

76. Line 302: "*Imprimis: She can milk.*"—This is an oversight; as in her *cate-log* above (line 275) Launce has said:

"*Imprimis: She can fetch and carry.*"

such an oversight is scarcely worth correcting at the cost of altering the text. Speed may have taken up the list of conditions or qualities where Launce left off, and substituted *Imprimis* for *Item* on his own responsibility, as it was the first on he had to read.

77. Line 306: "*Blessing of your heart, you brew good ale.*"—This proverb is alluded to in Ben Jonson's *Masque of Augurs*, in the ballad sung by John Urson:

Our ale's o' the best,  
And each good guest  
Prays for their souls that brew it.

—Works, vol. VII, p. 435.

78. Line 318: *Then may I set the world on wheels.*—Compare Antony and Cleopatra, II. 7. 96-98:

*Eno.* 'A bears the third part of the world, man; see it not?  
*Men.* The third part, then, is drunk; would it were all,  
That it might go on wheels!

Rolle says, in his note on this passage (p. 100), that the title of one of Taylor the Water-Poet's pamphlets was, "*The World goes on wheels.*"

79. Line 320: "*She is not to be KISSED fasting.*"—Rowe supplied the word *kissed* omitted in F1: perhaps the omission was intentional, the word to be supplied being left to the discretion, or indiscretion, of the actor.

80. Line 330: "*She hath a SWEET MOUTH.*"—This may mean only, "a sweet tooth," as we say nowadays; perhaps it is meant in a wanton sense.

81. Line 301: "*She hath more hair than wit.*"—Steevens, very aptly, quotes from Dekker's *Satiricomic*:

*Hair!* It's the basest stultice; in some of it,  
This Proverbe sprung, *he has more haire than wit.*

—Works, vol. I, p. 279.

82. Line 308: *The cover of the salt hides the salt.*—This alludes to the old salt-cellar, which was a large ornamental piece of plate, with a cover to keep the salt clean. There was but one on the table, which stood always near the head; hence the expression, "*to sit below the salt,*" i.e. to occupy an inferior position at table.

83. Line 377: *that word makes the faults GRACIOUS*—I see no necessity for insisting, as Steevens does, that *gracious* here means *graceful*; surely it means, "acceptable," "pleasing." Maione quotes very aptly:

O, what a world of vile ill-favoured faults  
Looks handsome in three hundred pounds a-year!  
—Merry Wives, III. 4. 32, 33.

# ACT III. SCENE 2.

84. Line 41: *against his VERY friend.*—Very has here a somewhat more emphatic sense than "true," or "real;" it almost has the force of a superlative. Shakespeare uses the same expression in the following passage:

This gentleman, the prince's near ally,  
My very friend, has got his mortal hurt.

—Rom. and Jul. III. i. 114, 115.

85. Line 40: *But say this WEEK her love from Valentine*—Rowe suggested *wean* in place of *wee'd*, but was anticipated, it appears, by the Old Corrector of Mr. Collier. Certainly *wee'd* is not a satisfactory reading here; for we should expect, if that word were used in its ordinary sense—whether literal or metaphorical—of rooting out, or otherwise removing a noxious growth, that the sentence would run "*wee'd Valentine from her love.*" The verb *wean* is only used, in its metaphorical sense, in two passages by Shakespeare: in III. Henry VI. iv. 4. 17:

And I the rather *wean* me from despair,

where in F. 1, F. 2 it is spelt *weane*, and in F. 3, F. 4 *weain*; and in Titus Andronicus, I. 1. 210, 211:

I will restore to thee

The people's hearts, and *wean* them from themselves,

where in F. 1 it is spelt *weane*. It may be that *wee'd* is the true reading; but, in the two other passages where Shakespeare uses this verb with the preposition *from*, it is employed much more appropriately than in the passage in our text:

To *wee'd* this wormwood from your fruitful brain.

Love's Labour's Lost, V. 2. 83.

and,

Each word thou hast spoke hath *wee'd* from my heart  
A root of ancient envy.

—Coriol. IV. 5. 1-8, 109

It must be admitted that, in both these instances, the original sense of the word is preserved in the metaphor. I should be inclined to suggest that *weind* might be the true meaning, more especially as Thurio says, in the next line but one:

Therefore, as you *unweind* her love from him.

Certainly the process, by which Proteus undertook to try and detach Silvia's affection from Valentine, would be more suitably expressed by the word *weind*, than by *wee'd*; it was a tortuous, not a direct process.

86. Lines 72-73:

*Say that upon the altar of her beauty  
You sacrifice your tears.*

This passage has been, consciously or unconsciously, imitated by Cyril Tourneur in his *Atheist's Tragedy*, III. 1, where Castabella, mourning over the supposed death of Charlemont, says:

he not displac'd if on  
The altar of his Tombe I sacrifice  
My teares. They are the jewels of my love  
Dissolved into griefe, &c.

—Works, vol. I, p. 79

87. Lines 78-81:

*For Orpheus' lute was strung with poets' sinews,  
Whose golden touch could soften steel and stones,  
Make tigers tame, and huge Leviathans  
Forsake unsounded deeps to dance on sands.*

This description would seem to be taken from some picture of Orpheus charming the beasts. I have seen an old inlaid cabinet of the time of Charles V., one side of which has a representation of this subject, in which the musical magician is surrounded by a *posse comitatus* of most remarkable monsters.

# ACT IV. SCENE 1.

88. Line 5: *SIR, SIR, we are undone; these are the villains, &c.*—F1. read "*Sir, we are undone,*" &c. Capell inserts *O*, before *Sir*, as the verse requires an additional



tion of the actor. The use of the word *servant* here, applied by Eglamour to himself, should settle the question as to whether Valentine, in making Silvia to entertain Proteus as "fellow-servant" (ll. 4, 100), intended her to receive him on the footing of a lover. *Servant*, in this sense, meant nothing more than one who enrolled himself among the courtous admirers of a beauty, ready at all times to do her any service, but not necessarily a suitor for her hand or heart.

90. Line 13: ONE valiant, wise, remorseful, well-accomplish'd.—For the insertion of *one* we are responsible. Most commentators remark on the awkwardness of the line, as it stands in F.—

Valiant, wise, remorseful, well accomplish

Pope reads *valiant AND wise*, &c., and an anonymous conjecture (quoted by Cambridge Ed.) would read *Wise, valiant*, &c., transposing the two words.

100. Line 17: whom my very soul ABHOR'D. So F. Hammer, unnecessarily, I think, would read *abhors*, in which he is followed by nearly all the editors. But surely the past tense is admissible; and does not necessarily infer that Silvia does not still abhor Thurio as much, at the time of speaking these words, as she did when he was first proposed by her father as a husband.

101. Line 21: Upon whose grave thou vow'dst pure chastity.—Stevens says: "It was common in former ages for widowers and widows to make vows of chastity in honour of their deceased wives or husbands." He refers to Dugdale's *Antiquities of Warwickshire*, p. 1013, where there is "the form of a commission by the bishop of the diocese for taking a vow of chastity made by a widow." No instance of such a form in the case of a widow is given. But it was not unusual, at any rate in the earlier period of Christianity, even for married persons to take vows of chastity in the lifetime of their wives or husbands.

102. Lines 27, 38:

Madam, I pity much your GRIEVANCES;  
Which since I know they virtuously are plac'd.

Between these two lines Collier's MS. Corrector coolly inserted another line:

And the most true afflictions that you bear.

*Grievances* is explained in the footnote as meaning "the causes of your grief;" and Eglamour, far from intending to express any opinion on Silvia's attachment to Valentine, merely means that he pities Silvia's cause for grief in being pressed by her father to marry Thurio; and that the foundation for her grief is a virtuous and proper one: in fact he confirms Silvia's own words (lines 25-30):

But think upon my grief, a lady's grief,  
And on the justice of my flying hence,  
To keep me from a most unholy match.

#### ACT IV. SCENE 4.

103. Line 29: the fellow that whips the dogs.—It is a most curious fact that, in Mucedorus (1508),—a drama once attributed to Shakespeare—we find the following passage:

Mucedorus. . . . I pray you, what office might you bear in the world?  
Cloten. Marry, sir, I am a *rusher* of the stable.

Mucedorus. O, usher of the stable  
Cloten. Nay, I say *rusher*, and I'll prove my office good. For look, sir, when any comes from under the sea or sea, and a dog chance to  
then with a whip I give him the good time of the day, and straw rushes presently. Therefore I am a *rusher*; a high office, I promise you.  
—Doddley, vol. vii. 240.

Stevens quotes a portion of this passage, but destroys half the significance of it by suppressing the phrase "*rusher of the stable*," which indicates the renewal of the rushes that "cover" the floor, after such a catastrophe as Launce's dog had occasioned, as being part of this official's duty.

104. Line 58: What didst thou offer her this CUR from me? Collier's MS. Corrector inserted *cur*, which, certainly, seems required both by sense and metre.

105. Line 60: the other SQUIRREL was seen from me. Hammer prints *Squirrel*, making it the name of the dog while other commentators suppose Launce's expression refers to the size of the dog. But in Lilly's *Endimion* (ll. 2), is the following passage:

Sir Tophas. . . . What is that the gentlewoman's Carrieth in a chain?  
Lily. Why, it is a squirrel.  
Sir Tophas. A squirrel? O gods what things are made for money.  
—Works, vol. i. p. 37.

In a note (18) the editor (F. W. Earholt) says: "In the series of Tapestries published by M. Jubinal is one copied from "the Tapestry of Nancy," which curiously illustrates this passage. In it is a lady of rank seated with a favourite squirrel secured to her wrist by a chain. This tapestry was found lining the tent of Charles the Bold, after he was killed at the siege of Nancy, in 1476." It is to this curious fancy of ladies for tame *squirrels* that Launce doubtless alludes, as well as to the small size of the dog. There is a dialectic meaning of the word *squirrel*, given in Halliwell's Dict. that points to a *double entendre* which may have been intended by Launce. Compare a passage in Captain Underwit, ll. 2 (Bulwer's Old Plays, vol. ii. p. 340).

106. Line 61: hangman boys. F. 1 reads *Hangmans boyes*. F. 2, F. 3, F. 4, *hangmans boy*.—The reading in the text, generally adopted, was first given by Singer, from a copy of F. 2 in his possession; and is probably the right one. Shakespeare, in *Much Ado* (ll. 2, 11), calls Cupid "the little hangman;" but that passage is not much to the point. In Heywood's 1st Part of Edward IV. (v. 3) we find:

How doth Ned! quoth he,  
That honest, merry hangman, how doth he?  
—Works, vol. i. p. 80.

This is the only passage I can find where the word is used in any other sense than that of an executioner: it seems to be equivalent to "*rascal*," used in a good-natured sense. In the text it is used as an adjective, probably equivalent to "*mischievous*" or "*rascally*."

107. Line 79: It seems you lov'd not her, TO LEAVE her token. F. 1 reads, by a manifest printer's error, *not leave*; corrected in F. 2. This use of *to leave*, in the sense of "*to part with*," is well illustrated by two passages in *The Merchant of Venice*, one of which it is sufficient to quote:

I gave my love a ring and made him swear  
Never to part with it; and here he sta  
I dare be sworn for him he would not *leave* it

Bassanio uses the word in the same sense further on in that same scene (line 196).

108. Line 126: *Madam, if 't please you.* Fl. read *Madam, please you, &c.*, making a very awkward and imperfect line. There are various emendations; for the *if 't*, which we have ventured to insert, it may be said that the *fit* of the line above might easily have caused confusion, and made the printer omit the *if 't* just below it.

109. Line 160, 161:

*And PINCH'd the lily-tincture of her face,  
That now she is become as black as I.*

Johnson has a note on this passage, "the colour of a part *pinched* is livid, as it is commonly termed, *black and blue*. The weather may therefore be justly said to *pinch* when it produces the same visible effect."

110. Line 187: *Since she respects MY mistress' love so much.*—Hammer, very unnecessarily, altered *my* to *his*; but the touch of Julia's speaking, as if the character she had assumed were her real one, is a very dramatic one. She had spoken above of Julia (herself) as *my poor mistress*; and she now keeps up the pretence for a moment, though she is alone. The next line in the text:

*Alas, how love can trifle with itself!*

shows that the assumption was intentional, as if she was trifling with her own sorrow; and gives the actress a grand opportunity for the expression of subtle pathos in the delivery of the former line.

111. Line 197: *Her eyes are GRAY AS GLASS.*—Douce quotes two instances of the expression *gray as glass* from the old Romances; and Theobald quotes, from Chaucer's description of the Prioress:

*hire eyen gray as glas.*  
—Prologue, Canterbury Tales, line 150.

112. Line 198: *her forehead's low, and mine's as high.*

It seems that a *high forehead* was, in Shakespeare's time, accounted a beauty in a woman. We have all of us seen how much the fashion varies in this respect. One year women brush their hair off their head; another, they plaster, or train it down nearly to their eyebrows.

113. Line 206: *My substance should be STATUE in thy stead.*—*Statue* was used for a *picture*, as well as for a *statue*; here it is equivalent to "an inanimate image" at least; if it is not to be interpreted as simply meaning "a picture." Compare the following passage in Massinger's *City Madam*, v. 3:

*Sir John.* Your nieces, ere they put to sea, crave humbly  
Though absent in their bodies, they may take leave  
Of their late suitors' statues.

*Luke.* There they hang. —Works, p. 455.

In this scene the *statues* are represented by living men, but it is plain from the context they were meant to be *pictures* and not *statues*.

#### ACT V. SCENE 1.

114. Line 3: *Silvia, at Friar Patrick's cell, should meet me.*—Fl. read *THAT Silvia, &c.* Pope omitted *That*; Stevens omitted *Friar*. It is most probable that the word *that* was inadvertently left in by Shakespeare.

115. Line 7: *Enter SILVIA, masked.*—For the justification of this addition to the stage-direction, see lines 39, 40 of the next scene:

—and guess'd that it was she,  
But, being *mask'd*, he was not sure of it.

#### ACT V. SCENE 2.

116. Line 7: *Jul. [aside] But love will not be spur'd to what it loathes.*—This line is given by mistake in the Fl. to Proteus. By a similar error, lines 13, 14 were given to Thurio in Fl.

117. Line 29: *That they are OUT BY LEASE.*—It is generally explained, on the strength of an extract from the "Edinburgh Magazine, Nov. 1786," given by Stevens, that Proteus refers to "the mental endowments of Thurio," which are *out by lease*, i.e. are enjoyed by some one else not the owner. It seems to me this is rather a weak explanation; and we should expect the preposition *on* rather than *by* if such were the meaning. Probably there is some double meaning in *possessions* which has not yet been discovered.

#### ACT V. SCENE 3.

118. Line 7: *Being nimble-footed, he hath outrun us.*—If any proof were wanted of the carelessness with which this last act is constructed, this line would afford it. Sir Eglamour, who has hitherto been represented as a chivalrous gentleman, basely deserts the lady whom he has undertaken to escort, without making any attempt to defend her. The author seems to have forgotten what he had previously written; or to have adopted the first device that came into his head for getting rid of one of his characters.

#### ACT V. SCENE 4.

119. Line 2:

*These shadowy, desert, unfrequented woods.*

Fl. read:

*This shadowy desert, unfrequented woods.*

The reading in the text is from Collier's MS., a most excellent emendation. *Desert* here means simply *deserted*, or, perhaps, *uncultivated*. I can make no sense of the line as it stands in the original text.

120. Line 19.—The progress of events is certainly very rapid in this act. Silvia meets Eglamour, goes with him "three leagues" into the forest; meanwhile, the Duke meets Friar Laurence (v. 2. 37), who tells him that he had seen Silvia, masked, with Eglamour; the Duke, Proteus, Julia (disguised), and Thurio go in pursuit; the outlaws capture Silvia; Eglamour having taken to his heels; Proteus rescues Silvia. If all these events take place between sunset and night of the same day, as Mr. Daniel in his *Time Analysis* suggests, they must have followed one another with marvellous rapidity. Most probably we should suppose a day to elapse between scenes 1 and 2, and scene 3. But this act is constructed in a very slipshod manner, and bears signs of having been compressed by the author, out of deference to the requirements of the stage.

# WORDS PECULIAR TO TWO GENTLEMEN OF VERONA.

121. Lines 48, 49:

and all those oaths  
Descended into perjury, TO LOVE ME.

To love me here = in loving me. See note 97, iv. 2. 131.

122. Line 71: *The private wound is deepest: Oh time most accurst.*—Most editors have made this line scan according to the usual rules of metre, by omitting *most* and printing *deepest, deep'st*; or by reading *curst* for *accurst*. But here is an instance of a dramatic force given to a line by the employment of two extra syllables. The actor pauses after "*The private wound is deepest*"—*deep'st* would have no force in such a sentence—then he resumes with strong emotion, *Oh time most accurst*, dwelling on the *Oh*. The extra syllables do not jar upon the ear, while they increase the dramatic force of the line. Again, at line 73, Proteus is so overcome with shame that he cannot speak at first; he tries to do so, but the words "stick in his throat;" therefore we have a

short imperfect line far more expressive than any complete one could be:

... *My shame and guilt confounds me.*

123. Lines 82, 83:

And, that my love may appear plain and free,  
All that was mine in *Silvia* I give thee.

Any attempt to explain these two lines, so as to reconcile them to common sense and the ordinary ideas of loyalty in love, is misplaced. As it has been already pointed out, in the Introduction to this play, they are closely akin in sentiment to one or two of the Sonnets, in which Shakespeare resigns his mistress to his friend "W. H."—who has, apparently on his part, anticipated the conveyance of his friend's vested interests in the young woman—with no less romantic generosity.

124. Line 129: *MILANO shall not hold thee.*—F. read *Verona*, an evident slip, similar to others which have occurred in this play. We have adopted Collier's emendation.

## WORDS OCCURRING ONLY IN TWO GENTLEMEN OF VERONA.

NOTE.—The addition of sub., adj., verb, adv. in brackets immediately after a word indicates that the word is used as a substantive, adjective, verb, or adverb only in the passage or passages cited.

Those compound words marked with an asterisk are printed as two separate words in F. 1.

	Act Sc. Line		Act Sc. Line		Act Sc. Line		Act Sc. Line
Agood.....	iv. 4 170	Heaven-bred ..	iii. 2 72	Note-worthy ..	i. 1 13	Sun-bright ....	iii. 1 88
Baal.....	i. 1 98	Home-keeping.	i. 1 2	Odd-conceited.	ii. 7 40	Sun-exPELLing..	iv. 4 158
Babble <sup>2</sup> (sub.).	i. 2 98	Illiterate <sup>3</sup> .....	iii. 1 206	O'erslips <sup>6</sup> (sub.)	ii. 2 9	Swarthy .....	ii. 6 20
Bottom (verb)..	iii. 2 53	Impose (sub.)..	iv. 3 8	Parable.....	ii. 5 41	*Sweet-complain-	
Bravardism ..	ii. 4 164	Inscrutable ..	ii. 1 141	Penitential....	ii. 4 131	ing .....	iii. 2 86
Churlishly....	i. 2 60	Lawlessly.....	v. 3 14	Perversely....	iii. 2 28	Sweet suggesting	ii. 6 7
Conceitless....	iv. 2 93	Lily-tincture ..	iv. 4 160	Pound? .....	i. 1 114	Tarriance <sup>11</sup> ....	ii. 7 90
Contemptuously	i. 2 112	Love-affairs....	iii. 1 254	Principality <sup>8</sup> ..	ii. 4 152	Testerned .....	i. 1 153
Corded.....	{ ii. 6 33	Love-book ....	i. 1 10	Profferer .....	i. 2 50	Tournaments....	i. 3 30
	{ iii. 1 40	Love-discourse	ii. 4 127	Publisher <sup>9</sup> ....	iii. 1 47	*True-confirmed	iv. 4 108
Cruel-hearted .	ii. 3 10	*Love-wounded	i. 2 113	Rifle <sup>10</sup> .....	iv. 1 4	True-devoted ..	ii. 7 9
Direction-giver	iii. 2 90	Lumpish .....	iii. 2 62	Robin-redbreast	ii. 1 21	Tumult .....	ii. 7 37
Dire-lamenting	iii. 2 82			Shelving .....	iii. 1 115	Uncompassionate	iii. 1 231
Disability.....	ii. 4 100	Metamorphosed	{ i. 1 66	Silver shedding	iii. 1 230	Undeserving <sup>12</sup> .	iii. 1 7
			{ ii. 1 32	Sluggardized ..	i. 1 7	Unheedfully ..	i. 2 3
Fellow-servant	ii. 4 105	*Mountain-foot	v. 2 46	Soul-confirming	ii. 6 16	Unmellowed....	ii. 4 70
Fodder.....	i. 1 92	Movingly .....	ii. 1 134	*Sourest-natur'd	ii. 3 6	Unprevented....	iii. 1 21
Full-fraught...	iii. 2 70	New-found <sup>4</sup> ....	iv. 4 134	Spaniel-like....	iv. 2 14	Unreversed....	iii. 1 223
Gingerly .....	i. 2 70	Nick <sup>5</sup> (sub.)... <td>iv. 2 76</td> <td>Spokesman.....</td> <td>ii. 1 152</td> <td>Unrivaled .....</td> <td>v. 4 144</td>	iv. 2 76	Spokesman.....	ii. 1 152	Unrivaled .....	v. 4 144
Heart-sore ....	{ i. 1 30	*Nimble-footed	v. 3 7	Summer-swelling	ii. 4 162	Unseeing <sup>13</sup> ....	iv. 4 209
	{ ii. 4 132	Noddy .....	{ i. 1 119			Visibly .....	ii. 7 4
			{ i. 1 131			Waifful .....	iii. 2 69

<sup>1</sup> The cry of a sheep. The verb

"*baa*" is used in Much Ado, iii.

75, and in Coriolanus, ii. 1. 12.

*Ba*, is an exclamation, occurs in

Love's Labour's Lost, v. 1. 52, 53.

<sup>2</sup> *Babble* occurs in

Twelfth Night, iv. 2. 105, and

in the form of *babble* in Henry V. iv. 1. 71.

<sup>3</sup> Occurs in Lucrece, line 810.

<sup>4</sup> Occurs in Sonnet lxxvi. line 4.

<sup>5</sup> In Othello, v. 2. 317, Q. 1 reads

*nick* instead of *interim* (F.). The

verb to *nick* occurs in Antony and

Cleopatra, iii. 13. 8, and Comedy

of Errors, v. 1. 175.

<sup>6</sup> *Overslipp'd* occurs in Lucrece, line 1676.

<sup>7</sup> In the sense of a pinfold.

<sup>8</sup> See note 49. *Principality* (in

the ordinary sense) occurs in An-

tony and Cleopatra, iii. 13. 19.

<sup>9</sup> Occurs in Lucrece, line 33.

<sup>10</sup> Occurs with *of* in Lucrece,

lines 692, 1050.

<sup>11</sup> Occurs in Pilgrim, line 74.

<sup>12</sup> Occurs in Love's Labour's

Lost, v. 2. 376, where Schmidt and

others take it to be a sub.

<sup>13</sup> Occurs in Sonnet xliii. line 8.

EMENDATIONS ON TWO GENTLEMEN OF VERONA.

ORIGINAL EMENDATIONS ADOPTED.

Note

8. i. 1. 28. Val. *I will not, for it boots thee not.*  
Pro. *No?—what?*  
88. iv. 1. 5. *Sir, sir, we are undone.*  
99. iv. 3. 13. *ONE valiant, wise, remorseful, well-accomplish'd.*  
108. iv. 4. 126. *Madam, if 't please you.*

ORIGINAL EMENDATIONS SUGGESTED.

85. iii. 2. 49. *But say this wish her love from Valentine.*  
97. iv. 2. 130. *But since 't shall become your falsehood well.*

# ROMEO AND JULIET.

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NOTES AND INTRODUCTION

BY

F. A. MARSHALL.



## DRAMATIS PERSONÆ.

ESCALUS,<sup>1</sup> Prince of Verona.

PARIS, a young nobleman, kinsman to the Prince.

MONTAGUE, } heads of two houses at variance with each other.  
CAPULET, }

AN OLD MAN,<sup>2</sup> kinsman to Capulet.

ROMEO, son to Montague.

MERCUTIO, kinsman to the Prince, and friend to Romeo.

BENVOLIO, nephew to Montague, and friend to Romeo.

TYBALT, nephew to Lady Capulet.

FRIAR LAURENCE, } Franciscans.  
FRIAR JOHN, }

BALTHASAR, servant to Romeo.

SAMPSON, } servants to Capulet.  
GREGORY, }

PETER, servant to Juliet's nurse.

ABRAHAM, servant to Montague.

AN APOTHECARY.

THREE MUSICIANS.

PAGE to Paris.

FIRST CITIZEN.<sup>3</sup>

LADY MONTAGUE, wife to Montague.

LADY CAPULET, wife to Capulet.

JULIET, daughter to Capulet.

NURSE to Juliet.

Citizens of Verona; several Men and Women, relations to both houses; Maskers, Guards,  
Watchmen, and Attendants.

Chorus.

SCENE: VERONA: MANTUA.

HISTORICAL PERIOD: early part of the fourteenth century.

### TIME OF ACTION.

Six consecutive days, commencing on the morning of the first, and ending early in the morning of the sixth.<sup>4</sup>

Day 1 (Sunday): Act I. and Act II., Scenes 1 and 2.

Day 2 (Monday): Act II., Scenes 3, 4, 5, 6; Act III., Scenes 1, 2, 3, 4.

Day 3 (Tuesday): Act III., Scene 5; Act IV., Scenes 1, 2, 3, 4.

Day 4 (Wednesday): Act IV., Scene 5.

Day 5 (Thursday): Act V.

Day 6 (Friday): End of Act V., Scene 3.

<sup>1</sup> Evidently a corruption of *la Scala*, the real name of the prince who governed Verona at the time when the tragedy was supposed to take place.

<sup>2</sup> Called Uncle in the list of invited guests, act i. 2. 71.

<sup>3</sup> Called First Officer in Cambridge.

<sup>4</sup> This is Mr. P. A. Daniel's calculation, and seems to be correct.

# ROMEO AND JULIET.

## INTRODUCTION.

### LITERARY HISTORY.

ROMEO AND JULIET is one of the plays which certainly has a literary history, and a very interesting one. It was first published, in Quarto, in 1597 (Q.1). This edition differs much from the subsequent ones, and probably represents, more or less accurately, the play as originally written by Shakespeare, before the revisions and additions which appear in the next Quarto. On the title-page it is stated that this tragedy has "been often (with great applause) plaid publicly by the right Honourable the L. of Hunsdon his Seruants." Lord Hunsdon died while holding the office of Lord Chamberlain, on 22nd July, 1596. It was not until 17th April, 1597, that Lord Hunsdon's successor was appointed Lord Chamberlain. In the interim the Company, whose proper title was "The Lord Chamberlain's men," were called simply "Lord Hunsdon's servants." It follows that this tragedy must have been played between the dates mentioned above; but that Shakespeare had, at least, commenced it at a much earlier period is tolerably certain. The date of 1591 has been fixed upon, because of the allusion to the earthquake made by the Nurse (i. 3. 23):

"Tis since the earthquake now *eleven years*,"

which is supposed to refer to the earthquake of 1580. As Stokes points out, in his Chronological Order of Shakespeare's Plays (p. 21), the Nurse repeats this statement (i. 3. 35):

"And since that time it is *eleven years*,"

but I do not think that this point is at all decisive as to the date of the play. It is quite possible that Shakespeare never meant to refer to the earthquake of 1580 at all. Hunter supposes that the allusion is to an earthquake

which occurred in the neighbourhood of Verona in 1570. But, putting aside this trivial detail, we may be tolerably sure that Romeo and Juliet was one of Shakespeare's youthful works. He commenced it at a very early period of his career; he revised it, and added to it, at different periods between 1592 and 1599, when the Second Quarto appeared (Q.2). In 1608 the next edition (Q.3) was published: this differs very little from Q.2, except in a few corrections and additional lines. The next edition (Q.4) has no date, and was evidently printed from Q.3. The author's name appears for the first time on the title-page of this edition. It was printed "*for Iohn Smethwicke*," but the printer's name is not given. The next edition in point of time is that of the First Folio (F.1), 1623, taken apparently from the text of Q.3. Yet another Quarto Edition (Q.5), "substantially identical with Q.4," according to the Cambridge Edd., was published in 1637. Of these texts, Q.2 is, perhaps, the best authority; but Q.1 has furnished many readings which have been almost universally preferred to those of the later editions. Again I must dissent from the depreciation of the First Folio, which is probably the nearest to an accurate copy of the play as represented in Shakespeare's own theatre.

As to the source from which this play was derived, volumes have been written, and probably will yet be written. There can be little doubt as to the work which furnished the main foundation of Shakespeare's tragedy. This was "The Tragicall Historie of Romeus and Juliet, written first in Italian by Bandell, and nowe in English by Ar. Br. (*i.e.* Arthur Brooke), 1562." I will give as briefly as possible the genealogy of this poem. In the second century Xenophon of Ephesus wrote a romance called Ephesiaca, in which a young woman, who

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is "separated by a series of misfortunes from her husband," in order to avoid being forced into a bigamous marriage, swallows what she believes to be poison, but which turns out to be only a sleeping draught. In 1303 the main incidents of the Tragedy of Romeo and Juliet are said really to have occurred at Verona during the government of Bartolomeo della Scala. In 1476, in a collection of tales (*Le Cinquante Novelle, &c.*), was published a *novellino*, by Massuccio of Salerno, relating the adventures of Mariotto Mignanelli and Gianoza Saraceni of Siena, which bears a very striking resemblance to the story of Romeo and Juliet. In 1530 Luigi Da Porto published his history of Two Noble Lovers, &c., considered by some to have been founded on the historical tradition of Romeo and Juliet, by others on Massuccio's story. In 1553 Gabriel Giolito published in Venice a poem supposed to have been written by Julia, *nobile Veronese*, which is virtually the same story as that of Da Porto; and in 1554 Matteo Bandello, in his collection of novels published at Lucca, gives his story of Romeo e Julietta. This story was translated into French in 1559 by Pierre Boaistuan, or Boisteau, surnamed Launay; his version contains several variations from the Italian story; e.g. he first introduces the scene with the poor Apothecary from whom Romeo buys the poison. It was from this French translation that Brooke produced his metrical version of the story, amplifying it and adding to the details; he introduced some new incidents which have been adopted by Shakespeare, and are not found in any other known version of the story. In 1567 William Painter, in the second volume of his *Palace of Pleasure*, produced "The goodly Hystory of the true and constant Love between Rhomeo and Julietta, the one of whom died of Pcyson, and the other of sorrow and heaviness: wherein be comprysed many adventures of Love, and other devises touching the same." Painter's version is a pretty close, but not very intelligent translation of Boaistuan's novel. Lastly, in 1578 (the date of the dedication to his drama), the blind poet and actor, Luigi Groto, surnamed il Cieco d'Hadria, produced his tragedy, *La Hadriana*. Al-

though this tragedy is cast in a severely classical form, and is tedious to a degree only reached, perhaps, by the Italian tragedy of the sixteenth century, its story is mainly that of Romeo and Juliet; it contains some beautiful passages and very touching scenes. I have not space here to enter into the question: Had Shakespeare ever seen this tragedy, or any translation of it? A careful examination of the passages from which Shakespeare is said to have borrowed some of his ideas, convinces me there is no foundation for such a statement; that mention of the nightingale is made, in the scene of the parting of the two lovers, is not a remarkable coincidence; while, in no case, can I find that any of the characteristic expressions of Groto have been copied by Shakespeare. There is only one detail peculiar to Groto's story, which Shakespeare also introduces; that is, when the father is lamenting the supposed death of his daughter, just as Friar Lawrence recommends resignation to Capulet, when lamenting the death of Juliet; but there seem to be no expressions or ideas common to the two passages.<sup>1</sup>

Two other plays may be mentioned which are on the same subject; one by Lope de Vega called *Castelvines y Monteses*, of which a very interesting abstract is given in Grey's *Notes on Shakespeare* (edn. 1754), vol. ii. pp. 249-262. It ends happily, and though its main incidents are evidently founded on the story of Romeo and Juliet (who become in the Spanish comedy Roselo and Julia respectively), there is not much resemblance between Lope de Vega's play and that of Shakespeare. Hunter, in his *New Illustrations of Shakespeare*, vol. ii. pp. 130-134, gives an account with extracts of the fragment of a Latin play discovered by him in the Sloane Collection of MSS. (No. 1775) in the British Museum, in which the story of Romeo and Juliet is followed pretty closely as far as it goes. Hunter suggests that this may have been the previous

<sup>1</sup> For the above account of the sources whence this play is taken I am indebted to Mr. P. A. Daniel's admirable introduction to the volume published for the New Shakspere Society, being No. 1, Series III. (Trübner and Co. 1875).

## INTRODUCTION.

dramatized version alluded to by Brooke in his preface.

To conclude, then, we may say that Shakespeare worked out his tragedy from Brooke's poem; but that, perhaps, he had either seen or read in MS. an earlier tragedy on the same subject, to which Brooke refers in his address to the reader.

### STAGE HISTORY.

This play was, as we gather from the title-page of the first edition, popular on the stage before 1597, though there is no evidence to prove when it was first produced. Curious to say it is not mentioned in Henslowe's Diary. Up to 1599, it must have been chiefly acted by the Lord Chamberlain's servants. In the edition of 1609, it is said to have been "sundrie times publicquely Acted, by the Kings Maiesties Seruants at the Globe." Pepys mentions it under the date of 1st March, 1661-62, as an opera. It would appear, however, from Genest's account that, on this date, Romeo and Juliet was revived at Lincoln's Inn Fields, when Betterton played Mercutio. The cast contains a character "Count Paris' wife—played by Mrs. Holden"—who she was does not appear. The play was "altered by James Howard so as to preserve Romeo alive and to end happily—it was played alternately as a Tragedy one day, and as a Tragi-Comedy another, for several times together." It does not appear to have been revived again till 11th September, 1744; when Theophilus Cibber's version, partly founded upon Otway's Caius Marius (about half of which was taken from Romeo and Juliet) was presented, with Theophilus Cibber as Romeo, and his sister Jenny as Juliet. Genest gives a very interesting abstract of this alteration; but it does not appear that the disfigurements introduced were so great as to neutralize the merit, which Theophilus Cibber may fairly claim, of having restored to the stage, though in an imperfect form, one of the most beautiful of Shakespeare's plays which had been laid on the shelf for over eighty years. This revival appears to have been very successful; but before long that monument of obstructive fussiness, the Lord Chamberlain, had interfered. On 1st Novem-

ber Cibber was obliged to announce the play thus: "At Cibber's Academy in the Haymarket will be performed a Concert, after which will be exhibited (*Gratis*) a Rehearsal, in the form of a play called Romeo and Juliet." It appears that, but for this intelligent interference, a number of Shakespeare's plays might have been revived. We learn, from Mrs. Charke's memoirs, that Cymbeline was actually presented on 8th November, 1744; and that her brother played Posthumus; the version being not D'Urfey's mutilation, but Shakespeare's original play. By 2nd January, 1745, Theophilus Cibber was engaged at Covent Garden; leaving his sister, the eccentric Charlotte Charke, to manage the company at the Haymarket theatre, and to baffle, as best she could, the edicts of the Lord Chamberlain. We now come to an important event in the stage history of this play. In 1748, for the first time at Drury Lane, Romeo and Juliet, as altered by Garrick, was produced, with Barry as Romeo: a part in which he has, perhaps, never been surpassed by any other actor either before or after him. The chief alteration seems to have been in the last act, in which Juliet is made to awaken before Romeo is dead; and a number of indifferent and tawdry lines, taken partly from Otway and partly from Congreve's Mourning Bride, were added. On this occasion it was acted nineteen times. It is probable that Barry's remarkable success as Romeo was the main cause of his secession to Covent Garden; where, on 28th September, 1750, he made his first appearance at that theatre in the part of Romeo, to the Juliet of Mrs. Cibber, who likewise had seceded from Garrick's troupe. On this occasion Barry spoke a prologue, attacking Garrick; and Shakespeare's play was further disfigured by the addition of the funeral procession of Juliet and a dismal dirge. On the same evening (28th September), at Drury Lane, Garrick appeared, for the first time, as Romeo; and for twelve nights, till 11th October, this play continued to be acted at both theatres; much to the annoyance of regular theatre-goers, who were very discontented at the long continuance of such monotonous fare. It would appear that Garrick excelled in the scene with the Friar in the third

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act, and in the scene with the Apothecary in the last act; but in all the tender and more romantic passages Barry seems completely to have eclipsed him.<sup>1</sup> From this time forward Romeo and Juliet continued to hold the stage; being indeed, with the sole exception perhaps of Hamlet, the most popular of Shakespeare's plays. Space would not allow us to record even the most remarkable among these numerous representations. Suffice it to say that such essentially dissimilar actors as Wroughton, Elliston, Edmund Kean, Charles Kemble, Macready, &c., have played Romeo. As Juliet such distinct actresses as Mrs. Siddons, Mrs. Jordan, Miss O'Neil, &c., have rendered themselves famous. It is to be hoped that the so-called alterations of, and additions to this play, which self-complacent authors deemed to be improvements, have been for ever banished from our English stage.

### CRITICAL REMARKS.

There is little doubt that this play, with the sole exception perhaps of Hamlet, affords us a greater insight into Shakespeare's method of working than any other of his known works. Commenced at an early age, it was produced first in a somewhat crude form. It may be safely said that the editions of this play, published in 1597, and 1599 respectively, differ almost as much in merit as the two first Quarto editions of Hamlet. The alterations and additions, in both cases, are most important, and show not only how much the subject was endeared to the author, but also how much pains he took in revising each of these favourite children of his brain. It need scarcely be said that, as far as both intellectual and dramatic power go, Romeo and Juliet can scarcely be compared with Hamlet: but, in both cases, we see how truly artistic Shakespeare's mind was, and to what a remarkable degree he possessed that distinction of great poets—the indisposition to “rest and be thankful” when once he had

given form to the creation of his brain; we see how carefully and lovingly he elaborated and beautified the ideas which sprang from his fertile imagination. Romeo and Juliet is an extremely unequal work. It contains in a marked degree many of the blemishes of Shakespeare's early style. To say nothing of the unskilled form of the verse; of the many sonnet-like and rhyming lines, deficient in that variety of cadence which his dramatic experience gradually taught him to acquire, it is full of elaborate conceits; we find even outrages on good taste, occurring in the midst of the most beautiful passages, and with an obtrusive incongruity which absolutely makes one shudder. Perhaps the worst line that Shakespeare, or any other poet ever wrote, is contained in Romeo and Juliet; I mean that dreadful line when Romeo, in the very height of his passionate despair, says:

“*Flies* may do this, but I from this must fly.”

It is not too much to say that this line is worthy of modern burlesque. There are other passages to which it is unnecessary to allude at length, for they can only be qualified as obscene. This play is also remarkable as being almost entirely *sensuous* in its main subject. That it is not *sensual* is due to the fact, that it was written by a man whose innate purity of heart was one of his most remarkable characteristics. Neither Romeo nor Juliet is, when critically considered, a very interesting person. When we first see him, Romeo is moping under the effects of an unrequited love for Rosaline; a love which he would have us believe is the greater part of his life. Rosaline is cold; she does not respond to the fervour of his passion. He professes himself, and indeed his friends also consider him to be, quite crushed by this disappointment. He goes to a masked ball, and at once falls violently in love with a young girl, a perfect stranger. He forgets all about Rosaline; and transfers to his new love, with compound interest, all the ardour which had been expended in vain on the pursuit of his first. Juliet, a young girl just blooming into womanhood, conceives an equally strong passion for this young man, whom she has only seen upon

<sup>1</sup> It is a remarkable circumstance that all the actors of the greatest tragic power, who have played Romeo, have been said to excel in the scene with the Apothecary, and in the last scene at the tomb; however great their defects may have been in the more tender portions of the play.

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this one occasion. It is indeed a case of love at first sight, violent in its beginning, and likely, as most such affections do, either to die a death equally sudden as its birth, or to linger on through an unhappy existence. The fact that these two are hereditary enemies lends an additional romance to their irrational passion. So far we have the promise of a tragedy, an interesting tragedy, and one which appeals to the most wide-spread sympathies of both sexes. In less worthy hands the tragedy might have taken the ordinary course of an intrigue, perhaps of a secret marriage with a fatal result to one or both of the lovers. But here it is that Shakespeare's genius asserts itself. The balcony scene, as it is called, in *Romeo and Juliet* is, without any exception, the most beautiful love scene ever written. It may safely be said that only one man could ever have conceived or executed such a masterpiece of dramatic poetry. Let us try and imagine what this exquisitely delicate scene might have become, in the hands of such dramatists as Marston, or Chapman, or Heywood, or Massinger, or any one of Shakespeare's contemporaries; to say nothing of his predecessors or successors. Let us see what it becomes in Shakespeare's hands. Can anything be more perfect than the subtle blending of innocence and passion which characterizes Juliet's declaration of her love! She is alone, as she believes, with nothing but the moon and the stars, and the delightfully scented orange-groves, as witnesses of her confession. We know that Romeo is there, but she does not. We feel at once what may be called the tragedy of opportunity; we feel that this young girl, little more than a child, might go back to her virgin bed and bedew her pillow with passionate tears; and that in a few weeks, or perhaps days, she might be ready to marry the man whom her parents had arbitrarily chosen for her. But an improbable and unexpected opportunity comes. Romeo has been drawn by an irresistible impulse to the place which enshrines the object of his new-born adoration. He is there, unseen, to receive the confession which tells him that his love is returned. This scene is one which may well stir the coldest nature, and quicken

the pulsation of the most world-hardened heart.

There is not, from the beginning to the end of this master-piece of passionate love-making, one indelicate thought or impure sentence. As the moonlight softens all the most rugged outlines; shedding upon the gnarled trunks, and on the hardest, thorniest foliage the silver bloom of her softening light; giving to each petty vista of the formal garden the mysterious majesty of a forest avenue; even so the exquisite bloom of innocence refines and purifies the unrestrained outbursts of Juliet's passionate nature; giving to what might so easily wear the forbidding shape of lust, or the lurid glare of sensuality, the delicate charm, the tender light of an ideal love. The abandonment of all restraint, checked with such exquisite self-recollection, just when it is trembling on the brink of shamelessness; the lovely maiden blush which bepaints her cheek, though she may be unconscious of it; the innate chastity which excites the reverence of her lover, even in the height of his passion, which forbids him to attempt any nearer approach to the object of his adoration; these are touches that none but a true poet, who had preserved, amidst all the corrupting influences of the world, that reverence for purity which is the crown of manly genius, could have produced. That one most beautiful line:

"What satisfaction canst thou have to-night?"

uttered, as it is, in the simplest innocence, and answered, as it is, without the slightest taint of licentiousness, is the key to this most perfect scene.

How skilful is the contrast of the Nurse's sordid and impure nature, of Mercutio's scoffing cynicism, with the fragrant innocence of Juliet, and the romantic enthusiasm of her lover! In the scene with the Friar, when Romeo, like a spoilt child, throws himself on the ground in a paroxysm of thwarted self-indulgence, he is at his worst; but note how both his and Juliet's natures are purified and strengthened by adversity. As the tragic gloom of the play deepens, the spoilt child becomes a resolute man; Juliet, who, at one moment perhaps, has been in danger of yield-

## ROMEO AND JULIET.

ing to the overpowering force of her passion, becomes a self-contained and heroic woman. She does not scruple to face death rather than the dishonour of being unfaithful to her exiled husband. The terror, with which her almost brutal parents inspire her, is powerless in face of her deep and loyal love. He too when he finds, as he believes, that Death has snatched his bride from him, with fierce determination arms himself with the merciless poison; and goes to take his last farewell of the body of his love, to whom the same Death that had stolen her from him shall soon reunite him.

It may be said that this is the first of Shakespeare's plays in which his genius really asserts itself. As a master-piece of comic characterization, of subtle humour, and of deep insight into human nature, the Nurse may almost rank, side by side, with Falstaff. Mercutio, again, is such a marvellous creation of high comedy, that Shakespeare is said to have killed him off, lest he, by his attractive vivacity, should have, morally speaking, killed the hero. None of the characters, even slight sketches as some of them may be, can be said to be uninteresting. All the very best features of dramatic composition and poetry are to be found in this play. The interest is absorbing; the pathos most deeply touching; while the humorous element, never too prominent, affords that contrast so essential to a really great drama. The character of Friar Lawrence is well worthy study. Shakespeare has thoroughly entered into the affectionate relations which existed between a young man, like Romeo, and his spiritual director. Few English actors of Romeo have succeeded in grasping the idea of such a relationship; and therefore fail in conveying that mixture of filial love, and implicit reliance on his advice, which

marks Romeo's attitude towards the Friar. Nothing proves more strongly Shakespeare's immense mental superiority than his utter freedom from bigotry, in an age when writers, otherwise liberal-minded, thought that no opportunity should be missed of abusing the Roman Catholic religion and everything connected with it. Fortunate, indeed, for posterity is it that Shakespeare could make use of Brooke's poem, without being contaminated by the narrow-minded virulence which distinguishes the latter's "address to the reader."<sup>1</sup> Had Shakespeare written his tragedy in the spirit of these high-minded observations, I fear we should have had a very different work, and a worse than indifferent dramatic poem.

There is little throughout this play that is superficial. It would be easy to select detached scenes, the language of which would have made the reputation and fortune of any dramatist. What faults the play has I have ventured fearlessly to point out. It is quite possible to recognize them in the fulness of their imperfection, without lessening one jot of that heart-stirring admiration which this beautiful work must always excite in those who are not dead to the noblest passions of our nature, or blind to the greatest beauties poetry can create.

<sup>1</sup> "And to this ende (good Reader) is this tragicall matter written, to describe vnto thee a couple of vnfortunate louers, thralling themselves to vn honest desire, neglecting the authoritie and aduise of parents and frendes, conferring their principall counsels with drunken gossypes, and superstitious friers (the naturally fitte instrumentes of vnchastitie) attempting all aduentures of perill, for thattaynyng of their wished lust, vaying aueruler confession (the key of whoredome, and treason) for furtheraunce of theyr purpose, abusing the honorable name of lawfull mariage, to cloke the shame of stolne contracts, finallye, by all meanes of vn honest lyfe, hastyng to most vnhappye deathe."





## ROMEO AND JULIET.

### PROLOGUE.

Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life;  
Whose misadventur'd piteous overthrows  
Do, with their death, bury their parents'  
strife.

The fearful passage of their death-mark'd  
love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could  
remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to  
mend.

### ACT I.

SCENE I. *Verona. The market place.*

*Enter SAMPSON and GREGORY, of the house of Capulet, armed with swords and bucklers.*

*Sam.* Gregory, o' my word, we'll not carry coals.<sup>1</sup>

*Gre.* No, for then we should be colliers.

*Sam.* I mean, an we be in choler, we'll draw.

<sup>1</sup> *Will not carry coals, will not bear injuries.*

*Gre.* Ay, while you live, draw your neck out o' the collar.

*Sam.* I strike quickly, being mov'd.

*Gre.* But thou art not quickly mov'd to strike.

*Sam.* A dog of the house of Montague moves me.<sup>10</sup>

*Gre.* [To move is to stir; and to be valiant is to stand: therefore, if thou art moved, thou runn'st away.

*Sam.* A dog of that house shall move me to



stand: I will take the wall of any man or maid of Montague's.

*Gre.* That shows thee a weak slave; for the weakest goes to the wall. 18

*Sam.* True; and therefore women, being the weaker vessels, are ever thrust to the wall:

therefore I will push Montague's men from the wall, and thrust his maids to the wall.

*Gre.* The quarrel is between our masters and us their men. 21

*Sam.* 'Tis all one, I will show myself a tyrant: when I have fought with the men, I



*Abr.* Do you bite your thumb at us, sir?

will be cruel with the maids, and cut off their heads.

*Gre.* The heads of the maids? 20

*Sam.* Ay, the heads of the maids, or their maidenheads; take it in what sense thou wilt.

*Gre.* They must take it in sense that feel it.

*Sam.* Me they shall feel while I am able to stand: and 'tis known I am a pretty piece of flesh.

*Gre.* 'Tis well thou art not fish; if thou hadst, thou hadst been poor John.<sup>1</sup> Draw thy tool; ] here comes two of the house of the Montagues.

*Sam.* My naked weapon is out: quarrel, I will back thee. 40

<sup>1</sup> Poor John, hake fish, dried and salted.

*Gre.* How! turn thy back, and run?

*Sam.* Fear me not.

*Gre.* No, marry:—I fear thee!

*Sam.* Let us take the law of our sides; let them begin.

*Gre.* I will frown, as I pass by, and let them take it as they list.

*Sam.* Nay, as they dare. I will bite my thumb at them; which is a disgrace to them, if they bear it. 50

*Enter ABRAHAM and BALTHASAR.*

*Abr.* Do you bite your thumb at us, sir?

*Sam.* I do bite my thumb, sir.

*Abr.* Do you bite your thumb at us, sir?

men from  
the wall.  
our masters  
myself a  
the men, I



um?  
r sides; let  
and let them  
ill bite my  
e to them,  
50

ASAR.  
us, sir?  
us, sir?

*Sam.* [*Aside to Gregory*] Is the law of our  
de, if I say ay? 64  
*Gre.* [*Aside to Sampson*] No.  
*Sam.* No, sir, I do not bite my thumb at  
you, sir; but I bite my thumb, sir.  
*Gre.* Do you quarrel, sir?  
*Abr.* Quarrel, sir? no, sir. 66  
*Sam.* If you do, sir, I am for you: I serve  
as good a man as you.  
*Abr.* No better.  
*Sam.* Well, sir.  
*Gre.* Say—better [*Aside to Sampson, seeing*  
*Tybalt at a distance*]; here comes one of my  
master's kinsmen.  
*Sam.* Yes, better, sir.  
*Abr.* You lie.

*Enter BENVOLIO.*

*Sam.* Draw, if you be men.—Gregory, re-  
member thy swashing! blow. [*They fight.* 70  
*Ben.* Part, fools!  
Put up your swords; you know not what you  
do. [*Beats down their weapons.*

*Enter TYBALT.*

*Tyb.* What, art thou drawn among these  
heartless hinds?  
Turn thee, Benvolio, look upon thy death.  
*Ben.* I do but keep the peace; put up thy sword,  
Or manage it to part these men with me.  
*Tyb.* What, drawn, and talk of peace? I  
hate the word,  
As I hate hell, all Montagues, and thee:  
Have at thee, coward! [*They fight.*

*Enter several persons of both houses, who join  
the fray; then enter Citizens and Peace  
Officers with clubs and partisans.*

*First Cit.* Clubs, bills, and partisans! strike!  
beat them down! 80  
Down with the Capulets! down with the Mon-  
tagues!

*Enter CAPULET in his gown, and LADY  
CAPULET.*

*Cap.* What noise is this? Give me my long  
sword, ho!

<sup>1</sup> Swashing, making a loud noise against the shield—  
strong, violent.

*La. Cap.* A crutch, a crutch! why call you  
for a sword? 83

*Cap.* My sword, I say!—Old Montague is  
come,

And flourishes his blade in spite of me.

*Enter MONTAGUE and LADY MONTAGUE.*

*Mon.* Thou villain Capulet,—Hold me not,  
let me go.

*La. Mon.* Thou shalt not stir one foot to  
seek a foe.

*Enter PRINCE, with his train.*

*Prin.* Rebellious subjects, enemies to peace,  
Profaners of this neighbour-stained steel,—

[Will they not hear?—What, ho! you men,  
you beasts, 90

That quench the fire of your pernicious rage  
With purple fountains issuing from your  
veins,—]

On pain of torture, from those bloody hands  
Throw your mistemper'd weapons to the  
ground,

And hear the sentence of your moved prince.  
Three civil brawls, bred of an airy word,  
By thee, old Capulet, and Montague,  
Have thrice disturb'd the quiet of our streets,  
And made Verona's ancient citizens  
Cast by their grave beseeching ornaments, 100  
To wield old partisans, in hands as old,  
Canker'd with pence, to part your canker'd  
hate:

If ever you disturb our streets again,  
Your lives shall pay the forfeit of the peace.—

For this time, all the rest depart away:—  
You, Capulet, shall go along with me;

And, Montague, come you this afternoon,  
To know our further pleasure in this case,

To old Free-town, our common judgment-  
place. 109

Once more, on pain of death, all men depart.  
[*Exeunt all but Montague, Lady*

*Montague, and Benvolio.*

*Mon.* Who set this ancient quarrel new  
abroach?

Speak, nephew, were you by, when it began?

*Ben.* Here were the servants of your ad-  
versary,

And yours, close fighting ere I did approach:

I drew to part them; in the instant came 115  
The fiery Tybalt, with his sword prepar'd,  
[ Which, as he breath'd defiance to my ears,  
He swung about his head, and cut the winds,  
Who, nothing hurt withal, hiss'd him in  
scorn: ]

While we were interchanging thrusts and  
blows, 120  
Came more and more, and fought on part and  
part,

Till the prince came, who parted either part.  
*Lat. Mon.* O! where is Romeo? saw you him  
to-day?

Right glad I am, he was not at this fray.

*Ben.* Madam, an hour before the worshipp'd  
sun

Peer'd forth the golden window of the east,  
A troubled mind drave me to walk abroad;  
Where, underneath the grove of sycamore,  
That westward rooteth from the city's side,  
So early walking did I see your son: 130  
Towards him I made; but he was ware of me,  
And stole into the covert of the wood:

[ I, measuring his affections by my own,  
{ That most are busied when they're most  
alone,

I should my humour not pursuing his,  
And gladly shunn'd who gladly fled from me. ]

*Mon.* Many a morning hath he there been  
seen,

With tears augmenting the fresh morning's dew,  
Adding to clouds more clouds with his deep  
sighs:

[ But all so soon as the all-cheering sun 140  
Should, in the furthest east, begin to draw  
The shady curtains from Aurora's bed,  
Away from light steals home my heavy son,  
And private in his chamber pens himself;  
{ Shuts up his windows, locks fair daylight out,  
{ And makes himself an artificial night: ]

Black and portentous must this humour prove,  
Unless good counsel may the cause remove.

*Ben.* My noble uncle, do you know the  
cause?

*Mon.* I neither know it, nor can learn of  
him. 150

*Ben.* Have you importun'd him by any  
means?

*Mon.* Both by myself, and many other  
friends:

[ But he, his own affections' counsellor, 153  
Is to himself—I will not say how true  
But to himself so secret and so close,  
So far from sounding and discovery,  
As is the bud bit with an envious worm,  
Ere he can spread his sweet leaves to the air,  
Or dedicate his beauty to the sun.  
Could we but learn from whence his sorrows  
grow, 160  
We would as willingly give cure as know. ]

*Enter ROMEO.*

*Ben.* See, where he comes. So please you,  
step aside;

I'll know his grievance, or be much deny'd.

*Mon.* I would thou wert so happy by thy  
stay,

To hear true shrift. Come, madam, let's away.

[*Exeunt Montague and Lady Montague.*

*Ben.* Good morrow, cousin.

*Rom.* Is the day so young?

*Ben.* But new struck nine.

*Rom.* Ay me! sad hours seem long.

Was that my father that went hence so fast?

*Ben.* It was. What sadness lengthens Ro-  
meo's hours?

*Rom.* Not having that, which, having, makes  
them short. 170

*Ben.* In love?

*Rom.* Out—

*Ben.* Of love?

*Rom.* Out of her favour, where I am in love.

*Ben.* Alas, that love, so gentle in his view,  
Should be so tyrannous and rough in proof!

*Rom.* Alas, that love, whose view is muffled  
still,

Should, without eyes, see pathways to his will!  
Where shall we dine?—O me!—What fray was  
here?

Yet tell me not, for I have heard it all. 180  
Here's much to do with hate, but more with  
love.

Why, then, O brawling love! O loving hate!  
O any thing, of nothing first create!

O heavy lightness! serious vanity!  
Mis-shapen chaos of well-seeming forms!

Feather of lead, bright smoke, cold fire, sick  
health!

Still-waking sleep, that is not what it is!

This love feel I, that feel no love in this.  
Dost thou not laugh?

*Ben.* No, coz, I rather weep. 189

*Rom.* Good heart, at what?

*Ben.* At thy good heart's oppression.

*Rom.* Why, such, Benvolio, is love's transgression.

Griefs of mine own lie heavy in my breast;  
Which thou wilt propagate, to have it prest  
With more of thine: this love that thou hast shown

Doth add more grief to too much of mine own.  
[Love is a smoke rais'd with the fume of sighs;

Being purg'd, a fire sparkling in lovers' eyes;  
Being vex'd, a sea nourish'd with lovers' tears:  
What is it else? a madness most discreet,  
A choking gall, and a preserving sweet.] 200  
Farewell, my coz.

*Ben.* Soft! I will go along;

An if you leave me so, you do me wrong.

*Rom.* Tut, I have lost myself; I am not here;

This is not Romeo, he's some other where.

*Ben.* Tell me in sadness,<sup>1</sup> who 't is that you love.

*Rom.* [What, shall I groan and tell thee?

*Ben.* Groan! why, no;

But sadly tell me who.

*Rom.* Bid a sick man in sadness make his will:

Ah, word ill urg'd to one that is so ill!]

In sadness, cousin, I do love a woman. 210

*Ben.* I aim'd so near, when I suppos'd you lov'd.

*Rom.* A right good mark-man! And she's fair I love.

*Ben.* A right fair mark, fair coz, is soonest hit.

*Rom.* Well, in that hit, you miss: she'll not be hit

With Cupid's arrow; she hath Dian's wit;  
And, in strong proof of chastity well arm'd,  
From love's weak childish bow she lives unharm'd.

[She will not stay the siege of loving terms,  
Nor bide th' encounter of assailing eyes,  
Nor ope her lap to saint-seducing gold:] 220

<sup>1</sup> In sadness, seriously.

O, she is rich in beauty; only poor, 221  
That, when she dies, with her dies beauty's store.

[*Ben.* Then she hath sworn that she will still live chaste?

*Rom.* She hath, and in that sparing makes huge waste;  
For beauty, starv'd with her severity,



*Ben.* Be rul'd by me, forget to think of her.

Cuts beauty off from all posterity.

She is too fair, too wise, wisely too fair,  
To merit bliss by making me despair:  
She hath forsworn to love; and in that vow  
Do I live dead that live to tell it now.] 230

*Ben.* Be rul'd by me, forget to think of her.

*Rom.* O, teach me how I should forget to think.

*Ben.* By giving liberty unto thine eyes;  
Examine other beauties.

*Rom.* 'T is the way

To call hers, exquisite, in question<sup>1</sup> more: 235  
These happy masks, that kiss fair ladies' brows,  
Being black, put us in mind they hide the  
fair;

He, that is stricken blind, cannot forget  
The precious treasure of his eyesight lost.  
Show me a mistress that is passing fair, 240  
What doth her beauty serve, but as a note  
Where I may read who pass'd that passing  
fair?

Farewell; thou canst not teach me to forget.

*Ben.* I'll pay that doctrine,<sup>2</sup> or else die in  
debt. *[Exeunt.]*

## SCENE II. A street.

*Enter CAPULET, PARIS, and Servant.*

*Cap.* But Montague is bound as well as I,  
In penalty alike; and 't is not hard, I think,  
For men so old as we to keep the peace.

*Par.* Of honourable reckoning<sup>3</sup> are you both;  
And pity 't is you liv'd at odds so long.  
But now, my lord, what say you to my suit?

*Cap.* But saying o'er what I have said before:  
My child is yet a stranger in the world;  
She hath not seen the change of fourteen years;  
Let two more summers wither in their pride,  
Ere we may think her ripe to be a bride. 11

*Par.* Younger than she are happy mothers  
made.

*Cap.* And too soon marr'd are those so early  
made.

The earth hath swallowed all my hopes but  
she,

She is the hopeful lady of my earth:

But woo her, gentle Paris, get her heart,  
My will to her consent is but a part;

[An she agree, within her scope of choice  
Lies my consent and fair according voice.]

This night I hold an old accustom'd feast, 20  
Whereto I have invited many a guest,  
Such as I love; and you, among the store,  
One more, most welcome, makes my number  
more.

[At my poor house, look to behold this night

<sup>1</sup> To call in question, to call into remembrance; to  
make the subject of conversation.

<sup>2</sup> I'll pay that doctrine, i.e. I'll give that teaching

<sup>3</sup> Reckoning, estimation.

Earth-treading stars, that make dark heaven's  
light: 25

Such comfort, as do lusty young men feel  
When well-apparell'd April on the heel  
Of limping winter treads, even such delight  
Among fresh female buds shall you this night  
Inherit<sup>4</sup> at my house; hear all, all see, 30  
And like her most whose merit most shall be:  
Which,<sup>5</sup> on more view, of many mine,<sup>6</sup> being  
one,

May stand in number, though in reckoning  
none.]

Come, go with me.—

*[To Servant, giving a paper]*

Go, sirrah, trudge about

Through fair Verona; find those persons out  
Whose names are written there, and to them  
say,

My house and welcome on their pleasure stay.

*[Exeunt Capulet and Paris.]*

*Serv.* Find them out, whose names are  
written here! [It is written, that the shoe-  
maker should meddle with his yard, and the  
tailor with his last, the fisher with his pencil,  
and the painter with his nets; but] I am sent  
to find those persons whose names are here  
writ, and can never find what names the writ-  
ing person hath here writ. I must to the  
learned.—In good time.

*Enter BENVOLIO and ROMEO.*

*Ben.* Tut, man! one fire burns out another's  
burning,

One pain is lessen'd by another's anguish;

Turn giddy, and be help by backward turning;

One desperate grief cures with another's  
languish:

Take thou some new infection to thy eye, 35  
And the rank poison of the old will die.

*Rom.* Your plaitain-leaf is excellent for that.

*Ben.* For what, I pray thee?

*Rom.* For your broken shin.

*Ben.* Why, Romeo, art thou mad?

*Rom.* Not mad, but bound more than a  
madman is;

Shut up in prison, kept without my food,

<sup>4</sup> Inherit, possess.

<sup>5</sup> Which, i.e. the one of most merit.

<sup>6</sup> Mine, my daughter.

Whipp'd and tormented, and—Good-den,<sup>1</sup>  
good fellow.

*Serv.* God gi<sup>2</sup> good-den. I pray, sir, can  
you read? 59

*Rom.* Ay, mine own fortune in my misery.

*Serv.* Perhaps you have learn'd without  
book: but, I pray, can you read any thing you  
see?

*Rom.* Ay, if I know the letters, and the  
language.

*Serv.* Ye say honestly; rest you merry!

*Rom.* Stay, fellow; I can read. [*Reads.*]

"Signior Martino, and his wife and daughters;  
County Anselmo, and his beauteous sisters;  
The lady widow of Vitruvio;  
Signior Placentio, and his lovely nieces;  
Mercutio, and his brother Valentine;  
Mino uncle Capulet, his wife, and daughters;  
My fair niece Rosalino; and Livia;  
Signior Valentio, and his cousin Tybalt;  
Lucio, and the lively Helena." [*Giving back the paper.*]

A fair assembly; whither should they come?

*Serv.* Up.

*Rom.* Whither?

*Serv.* To supper; to our house.

*Rom.* Whose house?

*Serv.* My master's. 80

*Rom.* Indeed, I should have ask'd you that  
before.

*Serv.* Now I'll tell you without asking:  
my master is the great rich Capulet; and if  
you be not of the house of Montagues, I pray,  
come and crush a cup of wine. Rest you  
merry! [*Exit.*]

*Ben.* At this same ancient feast of Capulet's  
Supps the fair Rosaline, whom thou so lov'st,  
With all th' admired beauties of Verona.

Go thither; and, with unattainted eye, 80

Compare her face with some that I shall show,  
And I will make thee think thy swan a crow.

*Rom.* When the devout religion of mine eye  
Maintains such falsehood, then turn tears  
to fire!

And these,<sup>3</sup>—who, often drown'd, could never  
die,—

Transparent heretics, be burnt for liars!  
One fairer than my love! the all-seeing sun  
Ne'er saw her match since first the world begun.

<sup>1</sup> Good-den, good evening.

<sup>2</sup> God gi, God give ye.

<sup>3</sup> And these, i.e. his eyes.

*Ben.* Tut, you saw hér fair, none else being  
by,

Herself pois'd with herself in either eye: 10  
But in that crystal scales, let there be weigh'd  
Your lady-love against some other maid  
That I will show you, shining at this feast,  
And she shall scant show well, that now shows  
best.

*Rom.* I'll go along, no such sight to be  
shown,

But to rejoice in splendour of mine own.

[*Exeunt.*]

### SCENE III. A room in Capulet's house.

*Enter* LADY CAPULET and NURSE.

*La. Cap.* Nurse, where's my daughter? call  
her forth to me.

*Nurse.* [Now, by my maidenhead at twelve  
years old,

I bade her come. What, lamb! what, lady-  
bird!

God forbid!] Where's this girl? What,  
Juliet!

*Enter* JULIET.

*Jul.* How now! who calls?

*Nurse.* Your mother.

*Jul.* Madam, I am here. What is your  
will?

*La. Cap.* This is the matter:—Nurse, give  
leave awhile, we must talk in secret:—Nurse,  
come back again; I have remember'd me, thou  
shalt hear our counsel. Thou know'st my  
daughter's of a pretty age. 10

*Nurse.* Faith, I can tell her age unto an hour.

[*La. Cap.* She's not fourteen.

*Nurse.* I'll lay fourteen of my teeth,—and  
yet, to my teen<sup>4</sup> be it spoken, I have but four,  
—she is not fourteen.] How long is it now  
to Lammas-tide?<sup>5</sup>

*La. Cap.* A fortnight and odd days.

*Nurse.* [Even or odd, of all days in the  
year, come Lammas-eve at night shall she be  
fourteen.] Susan and she—God rest all  
Christian souls!—were of an age: well, Susan  
is with God; she was too good for me:—[but,

<sup>4</sup> To my teen, to my sorrow.

<sup>5</sup> Lammas-tide, the first of August.

as I said, on Lammas-eve at night shall she be fourteen; that shall she, marry; I remember it well. 'Tis since the earthquake now eleven years; and she was wean'd,—I never shall forget it,—of all the days of the year, upon that day: for I had then laid wormwood

to my dug,<sup>1</sup> sitting in the sun under the dove-house wall; my lord and you were then at Mantua:—[Nay, I do bear a brain:<sup>2</sup>—but, as I said, when it did taste the wormwood on the nipple of my dug, and felt it bitter, pretty fool, to see it tetchy,<sup>3</sup> and fall out with the



Enter JULIET.

dug! "Shake," quoth the dove-house: 't was no need, I trow, to bid me trudge: ] and since that time it is eleven years; for then she could stand high-lone;<sup>3</sup> nay, by the rood, she could have run and waddled all about; for even the day before, she broke her brow: [and then my husband—God be with his soul! a' was a merry man—took up the child: "Yea," quoth he, "dost thou fall upon thy face? Thou wilt fall backward when thou hast more wit; wilt thou not, Jule?" and, by my holy-dam, the pretty wretch left crying, and said "Ay." To see, now, how a jest shall come about! I

warrant, an I should live a thousand years, I never should forget it: "Wilt thou not, Jule?" quoth he; and, pretty fool, it stinted<sup>4</sup> and said "Ay." ]<sup>48</sup>

*La. Cap.* Enough of this; I pray thee, hold thy peace.

*Nurse.* Yes, madam;—[yet I cannot choose but laugh, to think it should leave crying, and say "Ay." And yet, I warrant, it had upon its brow a bump as big as a young cockerel's stone; a parlous knock; and it cried bitterly: "Yea," quoth my husband, "fall'st thou upon thy face? Thou wilt fall backward when

<sup>3</sup> *High-lone*, quite alone.

<sup>1</sup> *Bear a brain*, I have a perfect remembrance.

<sup>2</sup> *Tetchy*, ill-tempered.    <sup>4</sup> *Stinted*, stopped crying.



under the  
were then  
rain!—but,  
ormwood on  
itter, pretty  
nt with the

thou com'st to age; wilt thou not, Jule?" it  
stinted, and said "Ay." 58

*Jul.* And stint thou too, I pray thee, nurse,  
say I.

*Nurse.* Peace, I have done. God mark  
thee to his grace! ] Thou wast the prettiest  
babe that e'er I nurs'd: an I might live to  
see thee married once, I have my wish.

*La. Cap.* Marry, that "marry" is the very  
theme

I came to talk of. Tell me, daughter Juliet,  
How stands your disposition to be married?

*Jul.* It is an honour that I dream not of.

[*Nurse.* An honour! were not I thine only  
nurse, I would say thou hadst suck'd wisdom  
from thy teat.]

*La. Cap.* Well, think of marriage now;  
younger than you,  
Here in Verona, ladies of esteem, 70  
Are made already mothers: by my count,  
I was your mother much upon these years  
That you are now a maid. Thus then in  
brief:—

The valiant Paris seeks you for his love.

*Nurse.* A man, young lady! lady, such a  
man as all the world—why, he's a man of  
wax.<sup>1</sup>

*La. Cap.* Verona's summer hath not such a  
flower.

*Nurse.* Nay, he's a flower; in faith, a very  
flower.

*La. Cap.* What say you? can you love the  
gentleman? 79

This night you shall behold him at our feast;  
Read o'er the volume of young Paris' face,  
And find delight writ there with beauty's pen;  
Examine every married lineament,  
And see how one another<sup>2</sup> lends content,  
And what obscur'd in this fair volume lies,  
Find written in the margent of his eyes.

[This precious book of love, this unbound  
lover,

To beautify him, only lacks a cover:  
The fish lives in the sea; and 'tis much pride  
For fair without the fair within to hide: 90  
That book in many's eyes doth share the glory,  
That in gold clasps locks in the golden story;

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stinted<sup>4</sup> and  
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stopped crying.

<sup>1</sup> A man of wax, i.e. a well-formed, well-modelled man.

<sup>2</sup> One another, one to the other.

So shall you share all that he doth possess,  
By having him, making yourself no less. 94

*Nurse.* No less! nay, bigger; women grow  
by men.

*La. Cap.* ] Speak briefly, can you like of  
Paris' love?

*Jul.* I'll look to like, if looking liking move:  
But no more deep will I endart mine eye,  
Than your consent gives strength to make it  
fly.

*Enter a Servant.*

*Serv.* Madam, the guests are come, supper  
served up, you called, my young lady ask'd  
for, the nurse curs'd in the pantry, and every  
thing in extremity. I must hence to wait; I  
beseech you, follow straight.

*La. Cap.* We follow thee. [*Exit Servant.*  
Juliet, the county stays.

*Nurse.* Go, girl, seek happy nights to happy  
days. [*Exeunt.*

SCENE IV. A street.

*Enter ROMEO, MERCUTIO, BENVOLIO, with five  
or six Maskers, Torch-bearers, and others.*

*Rom.* What, shall this speech be spoke for  
our excuse?

Or shall we on without apology?

*Ben.* The date is out of such prolixity:

[We'll have no Cupid hoodwink'd with a  
scarf,

Bearing a Tartar's painted bow of lath,  
Scaring the ladies like a crow-keeper;<sup>3</sup>

Nor no without-book prologue, faintly spoke  
After the prompter, for our entrance:<sup>4</sup>

But let them measure us by what they will; ]  
We'll measure them a measure,<sup>5</sup> and be gone.

*Rom.* Give me a torch,—I am not for this  
ambling; 11

Being but heavy, I will bear the light.

*Mer.* Nay, gentle Romeo, we must have  
you dance.

*Rom.* Not I, believe me: you have dancing  
shoes

With nimble soles: I have a soul of lead,

<sup>3</sup> Crow-keeper, scarecrow.

<sup>4</sup> Entrance, pronounced as en-ter-ance.

<sup>5</sup> Measure, dance.



So stakes me to the ground, I cannot move.

*Mer.* You are a lover; borrow Cupid's wings,  
And soar with them above a common bound.

*Rom.* I am too sore enpierced with his  
shaft,

To soar with his light feathers; and so bound,  
I cannot bound a pitch above dull woe:  
Under love's heavy burden do I sink.

*Mer.* [And, to sink in it, should you burden  
love;

Too great oppression for a tender thing.

*Rom.* Is love a tender thing? it is too rough,  
Too rude, too boisterous, and it pricks like  
thorn.

*Mer.* If love be rough with you, be rough  
with love;

Prick love for pricking, and you beat love  
down.—]

Give me a case to put my visage in:

A visor for a visor!—what care I

What curious eye doth quote<sup>1</sup> deformities?

Here are the beetle brows shall blush for me.

*Ben.* Come, knock and enter; and no sooner  
in.

But every man betake him to his legs.

*Rom.* A torch for me: let wantons, light of  
heart,

Tickle the senseless rushes<sup>2</sup> with their heels,  
For I am proverb'd with a grandsire phrase,—  
I'll be a candle-holder, and look on.

[The game was ne'er so fair, and I am done.]

*Mer.* [Tut, dun's th' mouse, the constable's  
own word:

If thou art dun, we'll draw thee from the  
mire

Of this sir-reverence love, wherein thou stick'st  
Up to the ears. —] Come, we burn daylight,  
ho!

*Rom.* Nay, that's not so.

*Mer.* I mean, sir, in delay  
We waste our lights in vain, like lamps by day.  
Take our good meaning, for our judgment sits  
Five times in that, ere once in our five wits.

*Rom.* And we mean well in going to this  
mask;

But 't is no wit to go.

*Mer.* Why, may one ask?

<sup>1</sup> Quote, observe.

<sup>2</sup> Rushes, the rushes with which the floor was strewed.

*Rom.* I dream'd a dream to-night.

*Mer.* And so did I.

*Rom.* Well, what was yours?

*Mer.* That dreamers often lie.

*Rom.* In bed, asleep, while they do dream  
things true.

*Mer.* O, then, I see, Queen Mab hath been  
with you.

She is the fairies' midwife; and she comes

In shape no bigger than an agate-stone

On the fore-finger of an alderman,

Drawn with a team of little atomies<sup>3</sup>

Athwart men's noses as they lie asleep:

Her waggon-spokes made of long spinners' legs;

The cover, of the wings of grasshoppers;

The traces, of the smallest spider's web;

The collars, of the moonshine's watery beams;

Her whip of cricket's bone; the lash, of film:

Her waggoner, a small gray-coated gnat,

Not half so big as a round little worm

Prick'd from the lazy finger of a maid:

Her chariot is an empty hazel-nut:

Made by the joiner squirrel, or old grub,

Time out o' mind the fairies' coach-makers.

And in this state she gallops night by night

Through lovers' brains, and then they dream  
of love;

O'er courtiers' knees, that dream on court'sies  
straight,

O'er lawyers' fingers, who straight dream on  
fees,

O'er ladies' lips, who straight on kisses dream,

Which oft the angry Mab with blisters plagues,  
Because their breaths with sweetmeats tainted

are;

Sometime she gallops o'er a courtier's nose,

And then dreams he of smelling out a suit:

And sometime comes she with a tithe-pig's  
tail,

Tickling a parson's nose as a' lies asleep,

Then dreams he of another benefice.

Sometime she driveth o'er a soldier's neck,

And then dreams he of cutting foreign throats,

Of breaches, ambuscadoes, Spanish blades,

Of healths five-fathom deep; and then anon

Drums in his ear, at which he starts and wakes;  
And being thus frighted, swears a prayer or  
two,

<sup>3</sup> Atomies, atoms.

ACT I. Scene I

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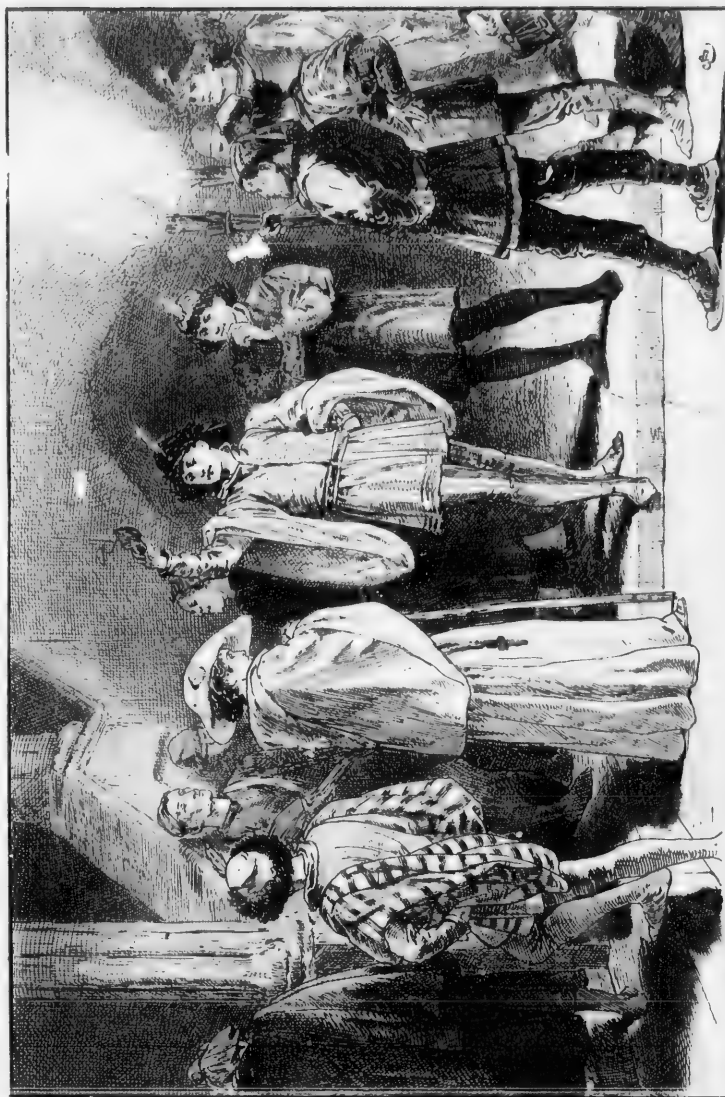
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And sleeps again. This is that very Mab  
 [That plucks the manes of horses in the night,  
 And bakes the elf-locks in foul sluttish hairs, so  
 Which once untangled much misfortune bodes:  
 This is the hag, when maids lie on their backs,  
 That presses them and learns them first to  
 bear,

Making them women of good carriage:  
 This is she ]—

*Rom.* Peace, peace, Mercutio, peace!  
 Thou talk'st of nothing.

*Mer.* True, I talk of dreams;  
 Which are the children of an idle brain,  
 Begot of nothing but vain fantasy;  
 Which is as thin of substance as the air,  
 And more inconstant than the wind, who woos  
 Even now the frozen bosom of the north, 101  
 And, being anger'd, puffs away from thence,  
 Turning his face to the dew-dropping south.

*Ben.* This wind, you talk of, blows us from  
 ourselves;

Supper is done, and we shall come too late.

*Rom.* I fear, too early; for my mind mis-  
 gives,

Some consequence, yet hanging in the stars  
 Shall bitterly begin his fearful date  
 With this night's revels; and expire the term  
 Of a despised life, clos'd in my breast, 110  
 By some vile forfeit of untimely death.  
 But He, that hath the steerage of my course,  
 Direct my sail!—On, lusty gentlemen!

*Ben.* Strike, drum. [Exeunt.

SCENE V. A hall in Capulet's house.

*Musicians waiting. Enter Servingmen, with  
 napkins.*

[*First Serv.* Where's Potpan, that he helps  
 not to take away? He shift a trencher! he  
 scrape a trencher!

*Sec. Serv.* When good manners shall lie all  
 in one or two men's hands, and they un-  
 wash'd too, 't is a foul thing.

*First Serv.* Away with the joint-stools, re-  
 move the court-cupboard,<sup>1</sup> look to the plate.  
 Good thou, save me a piece of marchpane;<sup>2</sup>

<sup>1</sup> Court-cupboard, a movable sideboard on which plate  
 was displayed.

<sup>2</sup> Marchpane, a sweet cake, made of almonds, like a  
 macaroon.

and, as thou lovest me, let the porter let in  
 Susan Grindstone and Nell. Antony Pot-  
 pan!

*Sec. Serv.* Ay, boy, ready.

*First Serv.* You are look'd for and call'd for,  
 ask'd for and sought for, in the great cham-  
 ber.

*Sec. Serv.* We cannot be here and there too.  
 —Cheerly, boys; be brisk awhile, and the  
 longer liver take all. ]

*Enter CAPULET, LADY CAPULET, JULIET, TY-  
 BALT, and others of his house, meeting the  
 Guests and Maskers.*

*Cap.* Welcome, gentlemen! ladies that have  
 their toes

Unplagu'd with corns will have a bout with  
 you:—

Ah, ha, my mistresses! which of you all 20  
 Will now deny to dance? she that makes  
 dainty,

I'll swear, hath corns; am I come near ye now!  
 Welcome, gentlemen! I have seen the day  
 That I have worn a visor, and could tell  
 A whispering tale in a fair lady's ear,  
 Such as would please;—'t is gone, 't is gone, 't is  
 gone:

*Enter ROMEO, MERCUTIO, BENVOLIO, and  
 others.*

You are welcome, gentlemen! Come, musi-  
 cians, play.

A hall! a hall! give room, and foot it, girls.

[*Music plays, and they dance.*

More light, ye knaves; and turn the tables up,  
 And quench the fire, the room is grown too  
 hot.— 30

Ah, sirrah, this unlook'd-for sport comes well.  
 Nay, sit, nay, sit, good cousin Capulet;  
 For you and I are past our dancing days:  
 How long is 't now, since last yourself and I  
 Were in a mask?

*Sec. Cap.* By'r lady, thirty years.

*Cap.* What, man! 't is not so much, 't is not  
 so much:

'T is since the nuptial of Lucentio,  
 Come pentecost as quickly as it will,  
 Some five and twenty years; and then we  
 mask'd.

Sec. Cap. 'Tis more, 'tis more: his son is  
elder, sir; 40

His son is thirty.

Cap. Will you tell me that?

His son was but a year two years ago.

Rom. [*To a Servingman*] What lady's that,  
which doth enrich the hand

Of yonder knight?

Serv. I know not, sir.

Rom. O, she doth teach the torches to burn  
bright!

It seems she hangs upon the cheek of night  
Like a rich jewel in an Ethiop's ear;  
Beauty too rich for use, for earth too dear!  
So shows a snowy dove trooping with crows, 50  
As yonder lady o'er her fellows shows.  
The measure done, I'll watch her place of  
stand,

And, touching hers, make blessed my rude  
hand.

Did my heart love till now? forswear it, sight!  
For I ne'er saw true beauty till this night.

Tyb. This, by his voice, should be a Mon-  
tague:

Fetch me my rapier, boy:—What! dares the  
slave

Come hither, cover'd with an antic face,<sup>1</sup>  
To fleer and scorn at our solemnity?  
Now, by the stock and honour of my kin, 60  
To strike him dead I hold it not a sin.

Cap. Why, how now, kinsman? wherefore  
storm you so?

Tyb. Uncle, this is a Montague, our foe,  
A villain, that is hither come in spite,  
To scorn at our solemnity this night.

Cap. Young Romeo is't?

Tyb. 'Tis he, that villain Romeo.

Cap. Content thee, gentle coz, let him alone;  
He bears him like a portly<sup>2</sup> gentleman;  
And, to say truth, Verona brags of him  
To be a virtuous and well govern'd youth: 70  
I would not for the wealth of all the town,  
Here in my house, do him disparagement:  
Therefore be patient, take no note of him,—  
It is my will; the which if thou respect,  
Show a fair presence, and put off these frowns,  
An ill-beseeming semblance for a feast.

Tyb. It fits, when such a villain is a guest;  
I'll not endure him.

Cap. He shall be endur'd;

What! Goodman boy! I say, he shall:—go to;

Am I the master here, or you? go to. 80

You'll not endure him! [God shall mend my  
soul,

You'll make a mutiny among my guests!

You will set cock-a-hoop!<sup>3</sup> you'll be the man!

Tyb. Why, uncle, 'tis a shame

Cap. Go to, go to;]

You are a saucy boy: [*To one of the guests  
who whispers him*] is't so, indeed?

[*To Tybalt*] This trick may chance to scathe  
you,—I know what:

You must contrairy me! marry, 'tis time.

[*To Guests*] Well said, my hearts! [*To Tybalt*]

You are a princex!<sup>4</sup> go;

Be quiet, or—More light, more light! For  
shame!

I'll make you quiet. [*To Guests*] What!  
cheerly, my hearts! 90

Tyb. Patience perforce with wilful choler  
meeting

Makes my flesh tremble in their different  
greeting.

I will withdraw: but this intrusion shall

Now seeming sweet<sup>5</sup> convert to bitter gall.

[*Exit.*]

Rom. [*To Juliet*] If I profane with my un-  
worthiest hand

This holy shrine, the gentle fine is this:

My lips, two blushing pilgrims, ready stand

To smooth that rough touch with a tender  
kiss.

Jul. Good pilgrim, you do wrong your hand  
too much,

Which mannerly devotion shows in this; 100  
For saints have hands that pilgrims' hands do  
touch,

And palm to palm is holy palmers' kiss.

Rom. Have not saints lips, and holy palmers  
too?

Jul. Ay, pilgrim, lips that they must use in  
prayer.

Rom. O, then, dear saint, let lips do what  
hands do;

<sup>1</sup> Antic face, referring to the mask Romeo wears.

<sup>2</sup> Portly, dignified, well-bred.

<sup>3</sup> Set cock-a-hoop, play the bully. <sup>4</sup> Princex, coxcomb.

<sup>5</sup> Sweet, here a substantive, governed by "convert."

They pray, grant thou, lest faith turn to despair. 109

*Jul.* Saints do not move, though grant for prayers' sake.

*Rom.* Then move not, while my prayer's effect I take. [*Kissing her.*]

Thus from my lips, by yours, my sin is purg'd.

*Jul.* Then have my lips the sin that they have took. 110

*Rom.* Sin from my lips? O trespass sweetly urg'd!

Give me my sin again.

*Jul.* You kiss by th' book. 111

*Nurse.* Madam, your mother craves a word with you.

*Rom.* What is her mother?

*Nurse.* Marry, bachelor!

Her mother is the lady of the house,  
And a good lady, and a wise, and virtuous;  
I nurs'd her daughter, that you talk'd withal;  
I tell you, he that can lay hold of her  
Shall have the chinks.<sup>1</sup>

*Rom.* Is she a Capulet?

O dear account! my life is my foe's debt. 120

*Ben.* Away, be gone; the sport is at the best.

*Rom.* Ay, so I fear; the more is my unrest.

*Cap.* Nay, gentlemen, prepare not to be gone;

We have a trifling foolish banquet<sup>2</sup> towards.<sup>3</sup>—

Is it e'en so? Why, then, I thank you all;

I thank you, honest gentlemen; good night.

More torches here! Come on then, let's to bed.

Ah, sirrah, by my fay, it waxes late;

I'll to my rest.

[*Exeunt Capulet and others.*]

*Jul.* Come hither, nurse. What is yond' gentleman? 130

*Nurse.* The son and heir of old Tiberio.

[*Exit Benvolio.*]

*Jul.* What's he, that now is going out of door?

<sup>1</sup> Chinks, money.

<sup>2</sup> Banquet, a dessert of fruit, cakes, and wine.

<sup>3</sup> Towards, ready.

*Nurse.* Marry, that, I think, be young Petruchio. [*Exit Mercutio.*]

*Jul.* What's he, that follows there, that would not dance? [*Exit Romeo.*]

*Nurse.* I know not. 135

*Jul.* Go, ask his name: [*Nurse goes aside and questions one of the guests*] if he be married,

My grave is like to be my wedding-bed.

*Nurse.* [*Returning*] His name is Romeo, and a Montague;

The only son of your great enemy.

*Jul.* My only love sprung from my only hate!  
Too early seen unknown, and known too late!

Prodigious birth of love it is to me, 142  
That I must love a loathed enemy.

*Nurse.* What's this? what's this?

*Jul.* A rhyme I learn'd even now  
Of one I danc'd withal.

*La. Cap.* [*Within*] Juliet!

*Nurse.* Anon, anon:

Come, let's away; the strangers all are gone.

[*Exeunt.*]

[*Enter Chorus.*]

*Chor.* Now old desire doth in his death-bed lie,

And young affection gapes<sup>4</sup> to be his heir;

That fair<sup>5</sup> for which love groan'd for and would die,

With tender Juliet match'd, is now not fair.

Now Romeo is belov'd and loves again,

Alike bewitched by the charm of looks;

To his foe suppos'd he must complain,

And she steal love's sweet bait from fearful hooks:

Being held a foe, he may not have access

To breathe such vows as lovers use to swear;

And she as much in love, her means much less

To meet her new-beloved any where: 152

But passion lends them power, time means, to meet,

Tempering extremities with extreme sweet.

[*Exit.*]

<sup>4</sup> Gapes, impatiently longs.

<sup>5</sup> Fair, beauty.



## ACT II.

SCENE I. *Verona. An open place adjoining the wall of Capulet's garden.*

[Enter ROMEO.]

Rom. Can I go forward when my heart is here!

'Turn back, dull earth, and find thy centre out.  
[He climbs the wall, and leaps down within it.]

Enter BENVOLIO and MERCUTIO.

Ben. Romeo! my cousin Romeo!

Mer. He is wise;  
And, on my life, hath stol'n him home to bed.

Ben. He ran this way, and leap'd this orchard wall:

Call, good Mercutio.

Mer. Nay, I'll conjure too,—  
Romeo! Humours'<sup>1</sup> madman! Passion-lover!  
Appear thou in the likeness of a sigh,  
Speak but one rhyme, and I am satisfied;  
Cry but—Ah me! pronounce but—love and dove;  
10

Speak to my gossip Venus one fair word,  
One nick-name for her parblind son and heir,  
Young Abraham Cupid, he that shot so trim,  
When King Cophetua lov'd the beggar-maid!  
He heareth not, he stirreth not, he moveth not;

The ape<sup>2</sup> is dead, and I must conjure him.  
I conjure thee by Rosaline's bright eyes,  
By her high forehead, and her scarlet lip,  
[By her fine foot, straight leg, and quivering thigh,

And the demesnes that there adjacent lie;<sup>3</sup>  
That in thy likeness thou appear to us!

Ben. An if he hear thee, thou wilt anger him.

Mer. This cannot anger him; [t would anger him

To raise a spirit in his mistress' circle  
Of some strange nature, letting it there stand  
Till she had laid it and conjur'd it down;  
That were some spite:] my invocation

Is fair and honest; in his mistress' name,  
I conjure only but to raise up him.

Ben. Come, he hath hid himself among these trees,  
30

To be consorted with the humorous<sup>3</sup> night:  
Blind is his love, and best befits the dark.

Mer. If love be blind, love cannot hit the mark.

[Now will he sit under a medlar tree,  
And wish his mistress were that kind of fruit:  
As maids call medlars, when they laugh alone.  
O, Romeo, that she were, O, that she were  
An open et cætera, thou a poperin<sup>4</sup> pear!]  
Romeo, good night;—I'll to my truckle-bed;  
This field-bed is too cold for me to sleep: 40  
Come, shall we go?

Ben. Go, then; for 't is in vain  
To seek him here, that means not to be found.

[Exit.]

SCENE II. *Capulet's garden.*

Enter ROMEO.

Rom. He<sup>5</sup> jests at scars that never felt a wound.—

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun!  
Arise, fair sun, and kill the envious moon,  
Who is already sick and pale with grief,  
That thou her maid art far more fair than she;

[JULIET appears in balcony above.]

[Be not her maid, since she is envious;  
Her vestal livery is but pale and green,  
And none but fools do wear it; cast it off.]  
It is my lady, O! it is my love: 10

O, that she knew she were!—  
She speaks, yet she says nothing. What of that?

Her eye discourses, I will answer it.  
I am too bold, 't is not to me she speaks:  
Two of the fairest stars in all the heaven,

<sup>3</sup> Humorous, moist, humid.

<sup>4</sup> Poperin, from Poperingues, a town in French Flanders.

<sup>5</sup> He, i.e. Mercutio.

<sup>1</sup> Humours, "amorous fancies."

<sup>2</sup> Ape, here used for a young man.

Having some business, do entreat her eyes  
To twinkle in their spheres till they return.  
[What if her eyes were there, they in her  
head?

The brightness of her cheek would shame  
those stars, 19

As daylight doth a lamp; her eyes in heaven  
Would through the airy region stream so  
bright

That birds would sing and think it were not  
night.]

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might kiss that cheek!

*Jul.*

Ay me!

*Rom.*

She speaks:

O, speak again, bright angel! for thou art  
As glorious to this night, being o'er my head,  
As is a winged messenger of heaven

Unto the white, upturned, wondering eyes  
Of mortals, that fall back to gaze on him, 30

When he bestrides the lazy-pacing clouds,  
And sails upon the bosom of the air.

*Jul.* O Romeo, Romeo! wherefore art thou

Romeo!

Deny thy father, and refuse thy name:

Or, if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.

*Rom.* [*Aside*] Shall I hear more, or shall I

speak at this?

*Jul.* 'Tis but thy name that is my enemy;

[Thou art thyself, though not a Montague.

What's Montague? it is nor hand, nor foot,

Nor arm, nor face, nor any other part 41

Belonging to a man. O, be some other name!]

What's in a name? that which we call a rose

By any other name would smell as sweet;

So Romeo would, were he not Romeo call'd,

Retain that dear perfection which he owes<sup>1</sup>

Without that title. Romeo, doff thy name;

And for that name, which is no part of thee,

Take all myself.

*Rom.*

I take thee at thy word:

Call me but love, and I'll be new baptiz'd; 50

Henceforth I never will be Romeo.

*Jul.* What man art thou, that, thus be-

screen'd in night,

So stumblest on my counsel?

*Rom.*

By a name

I know not how to tell thee who I am: 54

My name, dear saint, is hateful to myself,

Because it is an enemy to thee;

Had I it written, I would tear the word.

*Jul.* My ears have not yet drunk a hundred

words

Of that tongue's utterance, yet I know the

sound:

Art thou not Romeo, and a Montague? 60



*Jul.* O Romeo, Romeo! wherefore art thou Romeo?

*Rom.* Neither, fair saint, if either thee dis-  
like.

*Jul.* How cam'st thou hither, tell me, and  
wherefore?

The orchard walls are high, and hard to  
climb,

And the place death, considering who thou  
art,

If any of my kinsmen find thee here.

*Rom.* With love's light wings did I o'er-  
perch these walls; 66

For stony limits cannot hold love out,  
And what love can do, that dares love at-  
tempt;

Therefore thy kinsmen are no let to me.

*Jul.* If they do see thee, they will murder  
thee. 70

*Rom.* Alack, there lies more peril in thine  
eye,

Than twenty of their swords: look thou but  
sweet,

And I am proof against their enmity.

*Jul.* I would not for the world they saw  
thee here.

[*Rom.* I have night's cloak to hide me from  
their sight;

And but thou love me, let them find me here:  
My life were better ended by their hate,

Than death prorogued, wanting of thy love.

*Jul.*] By whose direction found'st thou out  
this place?

*Rom.* By love, who first did prompt me to  
inquire: 80

He lent me counsel, and I lent him eyes.

I am no pilot; yet, wert thou as far

As that vast shore wash'd with the farthest  
sea,

I would adventure for such merchandise.

*Jul.* Thou know'st the mask of night is on  
my face;

Else would a maiden blush bepaint my cheek  
For that which thou hast heard me speak to-  
night.

Fain would I dwell on form, fain, fain deny  
What I have spoke; but farewell compli-  
ment!

Dost thou love me? I know thou wilt say  
"Ay," 90

And I will take thy word; yet, if thou swear'st,  
Thou mayst prove false; at lovers' perjuries,

They say, Jove laughs. O, gentle Romeo,

If thou dost love, pronounce it faithfully:

Or if thou think'st I am too quickly won,

I'll frown, and be perverse, and say thee nay,

So thou wilt woo; but else, not for the world.

In truth, fair Montague, I am too fond;

And therefore thou mayst think my 'baviour  
light: 100

But trust me, gentleman, I'll prove more true

Than those that have more cunning to be  
strange. 101

I should have been more strange, I must con-  
fess,

But that thou overheard'st, ere I was ware,  
My true love's passion: therefore pardon me,  
And not impute this yielding to light love,  
Which the dark night hath so discovered.

*Rom.* Lady, by yonder blessed moon I swear,  
That tips with silver all these fruit-tree tops,—

*Jul.* O, swear not by the moon, the incon-  
stant moon,

That monthly changes in her circled orb, 110  
Lest that thy love prove likewise variable.

*Rom.* What shall I swear by?

*Jul.* Do not swear at all;

Or, if thou wilt, swear by thy gracious self,  
Which is the god of my idolatry,

And I'll believe thee.

*Rom.* If my heart's dear love—

*Jul.* Well, do not swear: although I joy in  
thee,

I have no joy of this contract to-night:

It is too rash, too unadvis'd, too sudden;

Too like the lightning, which doth cease to be,  
Ere one can say, "It lightens." Sweet, good-  
night! 120

This bud of love, by summer's ripening breath,  
May prove a beauteous flower when next we  
meet.

Good night, good night! as sweet repose and  
rest

Come to thy heart, as that within my breast!

*Rom.* O, wilt thou leave me so unsatisfied?

*Jul.* What satisfaction canst thou have to-  
night?

*Rom.* Th' exchange of thy love's faithful  
vow for mine.

*Jul.* I gave thee mine before thou didst re-  
quest it:

And yet I would it were to give again.

*Rom.* Wouldst thou withdraw it? for what  
purpose, love? 130

*Jul.* But to be frank, and give it thee again.

And yet I wish but for the thing I have:

My bounty is as boundless as the sea,

My love as deep; the more I give to thee,

The more I have, for both are infinite.

[*Nurse calls within.*

I hear some noise within; dear love, adieu!

Anon, good nurse! Sweet Montague, be true.  
Stay but a little, I will come again.

[*Exit above.*]

*Rom.* O blessed, blessed night! I am afeard,  
Being in night, all this is but a dream, 140  
Too flattering-sweet to be substantial.

*Re-enter JULIET, above.*

*Jul.* Three words, dear Romeo, and good  
night indeed.

If that thy bent of love be honourable,  
Thy purpose marriage, send me word to-  
morrow,

By one that I'll procure to come to thee,  
Where, and what time, thou wilt perform the  
rite;

And all my fortunes at thy foot I'll lay,  
And follow thee my lord throughout the world:

*Nurse.* [*Within*] Madam!

*Jul.* I come, anon.—But if thou mean'st not  
well, 150

I do beseech thee—

*Nurse.* [*Within*] Madam!

*Jul.* By and by, I come:—  
To cease thy suit, and leave me to my grief:—  
To-morrow will I send.

*Rom.* So thrive my soul,—

*Jul.* A thousand times good night!

[*Exit above.*]

*Rom.* A thousand times the worse, to want  
thy light.

Love looks toward love, as schoolboys from  
books,

But love from love, toward school with heavy  
looks. [*Exit.*]

*Re-enter JULIET, above.*

*Jul.* Hist! Romeo, hist! O, for a falconer's  
voice,

To lure this tassel-gentle<sup>1</sup> back again! 160  
Bondage is hoarse, and may not speak aloud;  
Else would I tear the cave where Echo lies,  
And make her airy tongue more hoarse than  
mine

With repetition of my Romeo's name.  
Romeo!

<sup>1</sup> Tassel-gentle, the male goshawk.

*Re-enter ROMEO.*

*Rom.* It is my soul that calls upon my name:  
How silver-sweet sound lovers' tongues by  
night, 166

Like softest music to attending ears!

*Jul.* Romeo!

*Rom.* My dear!

*Jul.* At what o'clock to-morrow  
Shall I send to thee?

*Rom.* At the hour of nine.

*Jul.* I will not fail; 'tis twenty years till  
then. 170

I have forgot why I did call thee back.

*Rom.* Let me stand here till thou remember  
it.

*Jul.* I shall forget, to have thee still stand  
there,

Remembring how I love thy company.

*Rom.* And I'll still stay, to have thee still  
forget,

Forgetting any other home but this.

*Jul.* 'Tis almost morning, I would have thee  
gone;

And yet no further than a wanton's bird;

Who lets it hop a little from her hand,

Like a poor prisoner in his twisted gyves, 180

And with a silk thread plucks it back again,

So loving-jealous of his liberty.

*Rom.* I would I were thy bird.

*Jul.* Sweet, so would I:

Yet I should kill thee with much cherishing.

Good night, good night! parting is such sweet  
sorrow,

That I shall say—good night till it be morrow.

[*Exit.*]

*Rom.* Sleep dwell upon thine eyes, peace in  
thy breast!

Would I were sleep and peace, so sweet to rest!

Hence will I to my ghostly father's cell, 180

His help to crave, and my dear hap to tell.

[*Exit.*]

SCENE III. Verona. The monastery.

*Enter FRIAR LAURENCE, with a basket.*

*Fri. L.* The gray-ey'd morn smiles on the  
frowning night,

Chequ'ring the eastern clouds with streaks of  
light;

[And flecked<sup>1</sup> darkness, like a drunkard, reels  
From forthday's path and Titan's fiery wheels:]  
Now, ere the sun advance his burning eye,  
The day to cheer, and night's dank dew to dry,  
I must up-fill this osier cage of ours  
With baleful weeds, and precious-juiced flowers.  
[The earth, that's nature's mother, is her  
tomb;

What is her burying grave, that is her womb,  
And from her womb children of divers kind  
We sucking on her natural bosom find,  
Many for many virtues excellent,  
None but for some, and yet all different.]  
O, mickle is the powerful grace that lies  
In herbs, plants, stones, and their true quali-  
ties:

For nought so vile that on the earth doth live,  
But to the earth some special good doth give,  
Nor aught so good, but, strain'd from that fair  
use,

Revolts from true birth, stumbling on abuse:  
Virtue itself turns vice, being misapplied;  
And vice sometime's by action dignified.  
Within the infant rind of this small flower  
Poison hath residence, and medicine power:  
For this, being smelt, with that part cheers  
each part;

Being tasted, slays all senses with the heart.  
Two such opposed kings encamp them still  
In man as well as herbs, grace, and rude  
will;

And where the worser is predominant,  
Full soon the canker death eats up that plant.

*Rom.* [Without] Good morrow, father.

*Fri. L.* *Benedicite!*  
What early tongue so sweet saluteth me!--

*Enter ROMEO.*

Young son, it argues a distemper'd head  
So soon to bid good morrow to thy bed:  
Care keeps his watch in every old man's eye,  
And where care lodges, sleep will never lie;  
But where unbruised youth with unstuff'd  
brain

Doth couch his limbs, there golden sleep doth  
reign:

Therefore thy earliness doth me assure  
Thou art up-roun'd by some distemperature;

Or if not so, then here I hit it right,  
Our Romeo hath not been in bed to-night.

[*Rom.* That last is true; the sweeter rest  
was mine.

*Fri. L.* God pardon sin! wast thou with  
Rosaline?

*Rom.* With Rosaline, my ghostly father? no;  
I have forgot that name, and that name's woe.

*Fri. L.* That's my good son: but where  
hast thou been, then?

*Rom.* I'll tell thee, ere thou ask it me  
again.]

I have been feasting with mine enemy;  
Where, on a sudden, one hath wounded me,  
That's by me wounded; both our remedies  
Within thy help and holy physic lies:  
I bear no hatred, blessed man, for, lo,  
My intercession likewise steads my foe.

*Fri. L.* Be plain, good son, and homely in  
thy drift;

Riddling confession finds but riddling shrift.

*Rom.* Then plainly know my heart's dear  
love is set

On the fair daughter of rich Capulet:  
As mine on hers, so hers is set on mine;  
And all combin'd, save what thou must com-  
bine

By holy marriage: when, and where, and  
how,

We met, we woo'd, and made exchange of  
vow,

I'll tell thee as we pass; but this I pray,  
That thou consent to marry us to-day.

*Fri. L.* Holy Saint Francis! what a change  
is here!

Is Rosaline, whom thou didst love so dear,  
So soon forsaken? young men's love then lies  
Not truly in their hearts, but in their eyes.

[*Jesu Maria*, what a deal of brine  
Hath wash'd thy sallow cheeks for Rosaline!  
How much salt water thrown away in waste,  
To season love, that of it doth not taste!

The sun not yet thy sighs from heaven clears,  
Thy old groans ring yet in my ancient ears;  
Lo, here upon thy cheek the stain doth sit  
Of an old tear that is not wash'd off yet:

If e'er thou wast thyself, and these woes thine,  
Thou and these woes were all for Rosaline:]  
And art thou chang'd? pronounce this sen-  
tence then.

<sup>1</sup> Flecked, spotted, streaked.

Women may fall, when there's no strength in men. 80

*Rom.* Thou chidd'st me oft for loving Rosaline.

*Fri. L.* For doting, not for loving, puppi mine.

*Rom.* And bad'st me bury love.

*Fri. L.* Not in a grave,  
To lay one in, another out to have.

*Rom.* I pray thee, chide not: she, whom I love now,

Doth grace for grace, and love for love allow;  
The other did not so.

*Fri. L.* O, she knew well  
Thy love did read by rote, and could not spell.  
But come, young waverer, come, go with me,  
In one respect I'll thy assistant be; 90  
For this alliance may so happy prove,  
To turn your households' rancour to pure love.

*Rom.* O, let us hence; I stand on sudden haste.

*Fri. L.* Wisely and slow; they stumble that run fast. [Exeunt.]

SCENE IV. Verona. Outside the city.

Enter BENVOLIO and MERCUTIO.

*Mer.* Why, where the devil should this Romeo be?

Came he not home to-night?

*Ben.* Not to his father's; I spoke with his man.

*Mer.* Ah, that same pale hard-hearted wench, that Rosaline,  
Torments him so, that he will sure run mad.

*Ben.* Tybalt, the kinsman of old Capulet,  
Hath sent a letter to his father's house.

*Mer.* A challenge, on my life.

*Ben.* Romeo will answer it.

*Mer.* Any man, that can write, may answer a letter. 10

*Ben.* Nay, he will answer the letter's master, how he dares, being dared.

*Mer.* Alas, poor Romeo, he is already dead! stabbd with a white wench's black eye; shot through the ear with a love-song; the very pin<sup>1</sup> of his heart cleft with the blind bow-

<sup>1</sup> Pin, the centre-pin of the butt or target

boy's butt-shaft;<sup>2</sup> and is he a man to encounter Tybalt? 19

*Ben.* Why, what is Tybalt?

*Mer.* More than prince of cats, I can tell you. O, he is the courageous captain of complements.<sup>3</sup> He fights as you sing prick-song, keeps time, distance, and proportion; rests me his minim rest, one, two, and the third in your bosom: the very butcher of a silk button, a duellist, a duellist; a gentleman of the very first house,<sup>4</sup> of the first and second cause: ah, the immortal passado!<sup>5</sup> the punto reverso!<sup>6</sup> the hay!<sup>7</sup> 27

[*Ben.* The what?

*Mer.* The pox of such antic, lisping, affecting fantasticoes; these new tuners of accents! "By Jesu, a very good blade! a very tall man! a very good whore!" Why, is not this a lamentable thing, grandsire, that we should be thus afflicted with these strange flies, these fashion-mongers, these *pardonnez-mois*, who stand so much on the new form, that they cannot sit at ease on the old bench? O, their *bons*, their *bons*! 37

*Ben.* Here comes Romeo, here comes Romeo.

*Mer.* Without his roe, like a dried herring: O flesh, flesh, how art thou fishified! Now is he for the numbers that Petrarch flow'd in: Laura, to his lady, was but a kitchen-wench; marry, she had a better love to be-rhyme her; Dido, a dowdy; Cleopatra, a gipsy; Helen and Hero, hildings and harlots; Thisbe, a gray eye or so, but not to the purpose.

Enter ROMEO.

Signior Romeo, *bon jour*! there's a French salutation to your French slop. You gave us the counterfeit fairly last night.

*Rom.* Good morrow to you both. What counterfeit did I give you? 50

*Mer.* The slip, sir, the slip; can you not conceive?

<sup>2</sup> Butt-shaft, arrow used in shooting at butts.

<sup>3</sup> Complements, the punctilios of ceremony.

<sup>4</sup> A gentleman of the very first house, i.e. "an upstart."

<sup>5</sup> Passado, a step forward or aside in fencing.

<sup>6</sup> Punto reverso, a back handed stroke.

<sup>7</sup> Hay, from Italian *hai*, "Thou hast it;" used when a hit was made.

<sup>8</sup> Slip, a kind of counterfeit money.

*Rom.* Pardon, good Mercutio, my business was great; and, in such a case as mine, a man may strain courtesy. 55

[*Mer.* That's as much as to say, such a case as yours constrains a man to bow in the hands.

*Rom.* Meaning, to court'sy.

*Mer.* Thou hast most kindly hit it.

*Rom.* A most courteous exposition. 60

*Mer.* Nay, I am the very pink of courtesy.

*Rom.* Pink for flower.

*Mer.* Right.

*Rom.* Why, then is my pump well flower'd.<sup>1</sup>

*Mer.* Well said: follow me this jest now, till thou hast worn out thy pump; that, when the single sole of it is worn, the jest may remain, after the wearing, sole singular.

*Rom.* O single-soled jest, solely singular for the singleness! 70

*Mer.* Come between us, good Benvolio; my wits faint.

*Rom.* Switch and spurs, switch and spurs; or I'll cry a match.

*Mer.* Nay, if thy wits run the wild-goose chase, I have done; for thou hast more of the wild-goose in one of thy wits than, I am sure, I have in my whole five: was I with you there for the goose? 80

*Rom.* Thou wast never with me for anything when thou wast not there for the goose.

*Mer.* I will bite thee by the ear for that jest.

*Rom.* Nay, good goose, bite not.

*Mer.* Thy wit is a very bitter sweeting;<sup>2</sup> it is a most sharp sauce.

*Rom.* And is it not well serv'd in to a sweet goose?

*Mer.* O, here's a wit of cheveril,<sup>3</sup> that stretches from an inch narrow to an ell broad!

*Rom.* I stretch it out for that word "broad;" which, added to the goose, proves thee far and wide a broad goose. 91

*Mer.* Why, is not this better now than groaning for love? now art thou sociable, now art thou Romeo; now art thou what thou art, by art as well as by nature: for this drivelling

love is like a great natural, that runs lolling up and down to hide his bauble in a hole.

*Ben.* Stop there, stop there.

*Mer.* Thou desir'st me to stop in my tale against the hair.<sup>4</sup> 100

*Ben.* Thou wouldst else have made thy tale large.

*Mer.* O, thou art deceiv'd; I would have made it short: for I was come to the whole depth of my tale; and meant, indeed, to occupy the argument no longer.

*Rom.* ] Here's goodly gear!

*Enter NURSE and PETER.*

*Mer.* A sail, a sail!

*Ben.* Two, two; a shirt and a smock.

*Nurse.* Peter. 110

*Peter.* Anon!

*Nurse.* My fan, Peter.

*Mer.* Good Peter, to hide her face; for her fan's the fairer face.

*Nurse.* God ye good morrow, gentlemen.

*Mer.* God ye good den, fair gentlewoman.

*Nurse.* [Is it good den?

*Mer.* 'T is no less, I tell you; for the bawdy hand of the dial is now upon the prick of noon. 119

*Nurse.* Out upon you! what a man are you!

*Rom.* One, gentlewoman, that God hath made, for himself to mar.

*Nurse.* By my troth, it is well said;—"for himself to mar," quoth a'!—] Gentlemen, can any of you tell me where I may find the young Romeo?

*Rom.* I can tell you; but young Romeo will be older, when you have found him, than he was when you sought him: I am the youngest of that name, for fault of a worse.

[*Nurse.* You say well. 120

*Mer.* Yea, is the worst well? very well took, with; wisely, wisely.]

*Nurse.* If you be he, sir, I desire some confidence with you.

*Ben.* She will indite him to some supper.

*Mer.* [A bawd, a bawd, a bawd! So ho!

*Rom.* What hast thou found?

*Mer.* No hare, sir; unless a hare, sir, in a

<sup>1</sup> Well flower'd. He means his pump or shoe was well pinked, or punched with holes, as an ornament.

<sup>2</sup> Bitter sweeting, a kind of apple.

<sup>3</sup> Cheveril, soft leather, made from the hide of roebuck (chevreuil).

<sup>4</sup> Against the hair, against the grain.



lenten pie, that is something stale and hoar  
ere it be spent. [Sings. 140

An old hare hoar,  
And an old hare hoar,  
Is very good meat in lent:  
But a hare that is hoar  
Is too much for a score,  
When it hoars ere it be spent.]

Romeo, will you come to your father's? we'll  
to dinner thither.

Rom. I will follow you.

Mer. Farewell, ancient lady; farewell,—  
[singing] lady, lady, lady.<sup>1</sup> 151

[Exeunt Mercutio and Benvolio.]

Nurse. Marry, farewell!—I pray you, sir,  
what saucy merchant was this, that was so  
full of his ropery?<sup>2</sup>

Rom. A gentleman, nurse, that loves to  
hear himself talk; and will speak more in a  
minute, than he will stand to in a month. 157



Mer. Farewell, ancient lady; farewell,—[singing] lady, lady, lady.

Nurse. An a' speak any thing against me,  
I'll take him down, an a' were lustier than he  
is, and twenty such Jacks; and if I cannot,  
I'll find those that shall. Scurvy knave! [I  
am none of his flirt-gills;<sup>3</sup> I am none of his  
skains-mates.<sup>4</sup>—And thou must stand by too,  
and suffer every knave to use me at his plea-  
sure? 164

Peter. I saw no man use you at his pleasure;  
if I had, my weapon should quickly have been  
out, I warrant you: I dare draw as soon as

another man, if I see occasion in a good quar-  
rel, and the law on my side. 169

Nurse. Now, afore God, I am so vex'd, that  
every part about me quivers. Scurvy knave!]  
—Pray you, sir, a word: and as I told you,  
my young lady bade me inquire you out; what  
she bade me say, I will keep to myself: but  
first let me tell ye, if ye should lead her into  
a fool's paradise, as they say, it were a very  
gross kind of behaviour, as they say: for the  
gentlewoman is young; and, therefore, if you

<sup>3</sup> Flirt-gills, transposed for "gill-flirts," loose women.

<sup>4</sup> Skains-mates, low companions.

<sup>1</sup> Lady, lady, lady, the burden of an old ballad.

<sup>2</sup> Ropery, roguery.



should deal double with her, truly it were an ill thing to be offered to any gentlewoman, and very weak dealing. 181

*Rom.* Nurse, commend me to thy lady and mistress. I protest unto thee

*Nurse.* Good heart, and, i' faith, I will tell her as much: Lord, Lord, she will be a joyful woman.

*Rom.* What wilt thou tell her, nurse? thou dost not mark me.

*Nurse.* I will tell her, sir, that you do protest; which, as I take it, is a gentlemanlike offer. 190

*Rom.* Bid her devise Some means to come to shrift this afternoon; And there she shall at Friar Laurence' cell Be shriv'd, and married. Here is for thy pains.

*Nurse.* No, truly, sir; not a penny.

*Rom.* Go to; I say you shall.

*Nurse.* This afternoon, sir? well, she shall be there.

*Rom.* And stay, good nurse, behind the abbey wall: 199

Within this hour my man shall be with thee; And bring thee cords made like a tackled stair;<sup>1</sup>

Which to the high top-gallant of my joy Must be my convoy in the secret night. Farewell! be trusty, and I'll quit thy pains. Farewell! commend me to thy mistress.

[*Nurse.* Now God in heaven bless thee! — Hark you, sir.

*Rom.* What say'st thou, my dear nurse?

*Nurse.* Is your man secret? Did you ne'er hear say,

Two may keep counsel, putting one away?

*Rom.* I warrant thee, my man's as true as steel. 210

*Nurse.* Well, sir; my mistress is the sweetest lady—Lord, Lord! when 't was a little prating thing:—O, there is a nobleman in town, one Paris, that would fain lay knife aboard; but she, good soul, had as lief see a toad, a very toad, as see him. I anger her sometimes, and tell her that Paris is the properer man; but, I'll warrant you, when I say so, she looks as pale

as any clout in the varsal<sup>2</sup> world. Doth not rosemary and Romeo begin both with a letter?

*Rom.* Ay, nurse; what of that? both with an R. 221

*Nurse.* Ah, mocker! that's the dog's name; R is for the dog. No; I know it begins with some other letter:—and she hath the prettiest sententious of it, of you and rosemary, that it would do you good to hear it.

*Rom.* Commend me to thy lady. ]

*Nurse.* Ay, a thousand times. [*Exit Romeo.*]

Peter! 230

*Pet.* Anon!

*Nurse.* Peter, take my fan, and go before, and apace. [*Exeunt.*]

SCENE V. Verona. Terrace of Capulet's garden.

Enter JULIET.

*Jul.* The clock struck nine when I did send the nurse;

In half an hour she promis'd to return.

Perchance she cannot meet him;—that's not so.—

O, she is lame! love's heralds should be thoughts,

Which ten times faster glide than the sun's beams,

Driving back shadows over low'ring hills:

[Therefore do nimble-pinion'd doves draw love,

And therefore hath the wind-swift Cupid wings.]

Now is the sun upon the highmost hill

Of this day's journey; and from nine till twelve 10

Is three long hours,—yet she is not come.

Had she affection's and warm youthful blood,

She'd be as swift in motion as a ball;

My words would bandy her to my sweet love,

And his to me:

[But old folks, many feign as they were dead; Unwieldy, slow, heavy and pale as lead.] }

O God, she comes!

<sup>1</sup> Tackled stair, "the stairs of rope in the tackle of a ship."

<sup>2</sup> Varsal, universal.

*Enter NURSE and PETER.*

O honey nurse, what news?  
Hast thou met with him? Send thy man  
away.

*Nurse.* Peter, stay at the gate. [*Exit Peter.*]

*Jul.* Now, good sweet nurse, — O Lord, why  
look'st thou sad? 21

[Though news be sad, yet tell them merrily;  
If good, thou sham'st the music of sweet news  
By playing it to me with so sour a face.]

*Nurse.* I am a-weary, give me leave awhile:  
Fie, how my bones ache! what a jaunt have  
I had!

*Jul.* I would thou hadst my bones, and I  
thy news.

Nay, come, I pray thee, speak; good, good  
nurse, speak.

*Nurse.* Jesu, what haste? can you not stay  
awhile!

Do you not see that I am out of breath? 30

*Jul.* How art thou out of breath, when thou  
hast breath

To say to me that thou art out of breath?  
[The excuse that thou dost make in this delay  
Is longer than the tale thou dost excuse.]  
Is thy news good, or bad? answer to that;  
Say either, and I'll stay the circumstance:  
Let me be satisfied, is't good or bad?

*Nurse.* Well, you have made a simple choice;  
you know not how to choose a man: [Romeo!  
no, not he; though his face be better than any  
man's, yet his leg excels all men's; and for a  
hand, and a foot, and a body, though they be  
not to be talk'd on, yet they are past compare:  
he is not the flower of courtesy, but, I'll war-  
rant him, as gentle as a lamb.] Go thy ways,  
wench; serve God.—What, have you din'd at  
home?

*Jul.* No, no; but all this did I know before.  
What says he of our marriage? what of that?

*Nurse.* Lord, how my head aches! what a  
head have I!

It bents as it would fall in twenty pieces. 50  
My back! — O! t' other side, — O, my back, my  
back!

[*Juliet offers to rub her back.*  
Beshrew your heart for sending me about,

[*Pushing Juliet away.*  
To catch my death with jaunting up and  
down!

*Jul.* P' faith, I am sorry that thou art not  
well. 54

Sweet, sweet, sweet nurse, tell me, what says  
my love?

*Nurse.* Your love says, like an honest gentle-  
man, and a courteous, and a kind, and a hand-  
some, and, I warrant, a virtuous, — Where is  
your mother?

*Jul.* Where is my mother! why, she is  
within; 60

Where should she be! How oddly thou re-  
pliest!

"Your love says, like an honest gentleman,  
Where is your mother?"

*Nurse.* O, God's lady dear!  
Are you so hot? marry, come up, I trow;  
Is this the poultrice for my aching bones?  
Henceforward do your messages yourself.

*Jul.* Here's such a coil! [*Kneeling at Nurse's  
feet, and coaxing her*] Come, what says  
Romeo?

*Nurse.* Have you got leave to go to shrift  
to-day?

*Jul.* I have.  
*Nurse.* Then hie you hence to Friar Lau-  
rence's cell; 70

There stays a husband to make you a wife:  
Now comes the wanton blood up in your  
cheeks,

They'll be in scarlet straight at any news.  
[Hie you to church; I must another way,  
To fetch a ladder, by the which your love  
Must climb a bird's nest soon when it is dark:  
I am the drudge, and toil in your delight,  
But you shall bear the burden soon at night.]  
Go; I'll to dinner; hie you to the cell.

*Jul.* Hie to high fortune! Honest nurse,  
farewell. [*Exit.* 80

SCENE VI. Verona. The cloisters.

*Enter FRIAR LAURENCE and ROMEO.*

*Fri. L.* So smile the heavens upon this holy  
act,  
That after hours with sorrow chide us not!

*Rom.* Amen, amen! but come what sorrow  
can,

It cannot countervail th' exchange of joy  
That one short minute gives me in her sight:

Do thou but close our hands with holy words,  
Then love-devouring death do what he dare,  
It is enough I may but call her mine.

*Fri. L.* These violent delights have violent  
ends,  
And in their triumph die, like fire and  
powder, 10  
Which, as they kiss, consume: the sweetest  
honey

Is loathsome in his own deliciousness,  
And in the taste confounds the appetite.  
Therefore love moderately; long love doth  
so;

Too swift arrives as tardy as too slow.

*Enter JULIET.*

Here comes the lady:— O, so light a foot  
Will ne'er wear out the everlasting flint:  
A lover may bestride the gossamer  
That idles in the wanton summer air,  
And yet not fall; so light is vanity. 20

*Jul.* Good even to my ghostly confessor.

*Fri. L.* Romeo shall thank thee, daughter,  
for us both. 22

*Jul.* As much to him, else is his thanks too  
much.

*Rom.* Ah, Juliet! if the measure of thy joy  
Be heap'd like mine, and that thy skill be  
more

To blazon it, then sweeten with thy breath  
This neighbour air, and let rich music's tongue  
Unfold the imagin'd happiness that both  
Receive in either by this dear encounter.

*Jul.* Conceit, more rich in matter than in  
words, 30

Brags of his substance, not of ornament:

They are but beggars that can count their  
worth;

But my true love is grown to such excess,  
I cannot sum up sum of half my wealth.

*Fri. L.* Come, come with me, and we will  
make short work;

For, by your leaves, you shall not stay alone  
Till holy church incorporate two in one.

[*Exeunt.*]

## ACT III.

### SCENE I. A public place.

*Enter MERCUTIO, BENVOLIO, Page, and  
Servants.*

*Ben.* I pray thee, good Mercutio, let's retire:  
The day is hot, the Capulets abroad,  
And, if we meet, we shall not 'scape a brawl;  
For now, these hot days, is the mad blood  
stirring.

*Mer.* Thou art like one of those fellows that,  
when he enters the confines of a tavern, claps  
me his sword upon the table, and says, "God  
send me no need of thee!" and, by the opera-  
tion of the second cup, draws it on the drawer,  
when, indeed, there is no need. 10

*Ben.* Am I like such a fellow?

*Mer.* Come, come, thou art as hot a Jack in  
thy mood as any in Italy; [and as soon moved  
to be moody, and as soon moody to be mov'd.

*Ben.* And what to?

*Mer.* Nay,] an there were two such, we  
should have none shortly, for one would kill

the other. Thou! why, thou wilt quarrel with  
a man that hath a hair more, or a hair less, in  
his beard, than thou hast; thou wilt quarrel  
with a man for cracking nuts, having no other  
reason but because thou hast hazel eyes;—  
[what eye, but such an eye, would spy out  
such a quarrel? Thy head is as full of quar-  
rels as an egg is full of meat; and yet thy head  
hath been beaten as addle as an egg for quar-  
relling;] thou hast quarrell'd with a man for  
coughing in the street, because he hath wa-  
kened thy dog that hath lain asleep in the sun:  
didst thou not fall out with a tailor for wearing  
his new doublet before Easter? with another,  
for tying his new shoes with old riband? and  
yet thou wilt tutor me from quarrelling!

*Ben.* An I were so apt to quarrel as thou  
art, any man should buy the fee-simple of my  
life for an hour and a quarter.

*Mer.* The fee-simple! O simple!

*Ben.* By my head, here come the Capulets.

*Mer.* By my heel, I care not. 39

*Enter TYBALT and others.*

*Tyb.* Follow me close, for I will speak to them. Gentlemen, good den: a word with one of you.

*Mer.* And but one word with one of us! couple it with something; make it a word and a blow.

*Tyb.* You shall find me apt enough to that, sir, an you will give me occasion.

*Mer.* Could you not take some occasion without giving?

*Tyb.* Mercutio, thou consort'st with Romeo.

*Mer.* Consort!<sup>1</sup> what, dost thou make us minstrels? an thou make minstrels of us, look to hear nothing but discords: here's my fiddlestick; here's that shall make you dance. Zounds, consort!

*Ben.* We talk here in the public haunt of men:

Either withdraw unto some private place,  
And reason coldly of your grievances,  
Or else depart; here all eyes gaze on us.

*Mer.* Men's eyes were made to look, and let them gaze;

I will not budge for no man's pleasure, I.

*Tyb.* Well, peace be with you, sir! here comes my man.

*Mer.* But I'll be hang'd, sir, if he wear your livery:

*Enter ROMEO.*

Marry, go before to field, he'll be your follower;

Your worship, in that sense, may call him man.

*Tyb.* Romeo, the hate I bear thee can afford no better term than this,—thou art a villain.

*Rom.* Tybalt, the reason that I have to love thee

Doth much excuse the appertaining rage<sup>2</sup>

To such a greeting:—villain am I none;

Therefore farewell; I see thou know'st me not.

*Tyb.* Boy, this shall not excuse the injuries That thou hast done me; therefore turn, and draw.

*Rom.* I do protest, I never injur'd thee,  
But love thee better than thou canst devise,  
Till thou shalt know the reason of my love:  
And so, good Capulet,—which name I tender<sup>3</sup>  
As dearly as my own,—be satisfied.

*Mer.* O calm, dishonourable, vile submission!  
*Alla stoccata*<sup>4</sup> carries it away. [*Draws.*

Tybalt, you rat-catcher, will you walk?

*Tyb.* What wouldst thou have with me? 70

*Mer.* Good king of cats,<sup>5</sup> nothing but one of your nine lives; that I mean to make bold withal, and, as you shall use me hereafter, dry-beat<sup>6</sup> the rest of the eight. Will you pluck your sword out of his pilcher<sup>7</sup> by the ears? make haste, lest mine be about your ears ere it be out.

*Tyb.* I am for you. [*Drawing.*

*Rom.* Gentle Mercutio, put thy rapier up.

*Mer.* Come, sir, your passado. [*They fight.*

*Rom.* Draw, Benvolio:—beat down their weapons.

Gentlemen, for shame, forbear this outrage! 80  
Tybalt,—Mercutio,—the prince expressly hath Forbidden bandying in Verona streets.

Hold, Tybalt!—good Mercutio—

[*Tybalt, under Romeo's arm, stabs Mercutio, and flies with his followers.*

*Mer.* I am hurt.

A plague o' both your houses! I am sped.

Is he gone, and hath nothing?

*Ben.* What, art thou hurt?

*Mer.* Ay, ay, a scratch, a scratch; marry, 't is enough.

Where is my page?—Go, villain, fetch a surgeon.

[*Exit Page.*  
*Rom.* Courage, man; the hurt cannot be much.

*Mer.* No, 't is not so deep as a well, nor so wide as a church-door; but 't is enough, 't will serve: ask for me to-morrow, and you shall find me a grave man. I am pepper'd, I warrant, for this world. A plague o' both your houses! 'Zounds! a dog, a rat, a mouse, a cat, to scratch a man to death! a braggart, a rogue, a villain, that fights by the book of arithmetic!

<sup>3</sup> Tender, regard

<sup>4</sup> *Stoccata*, a thrust or stab with a rapier

<sup>5</sup> King of cats, alluding to his name.

<sup>6</sup> Dry-beat, severely beat.

<sup>7</sup> Pilcher—pitch, a scabbard, or leather covering.

<sup>1</sup> Consort, a company of musicians.

<sup>2</sup> Appertaining rage—i.e. rage appertaining to.

Why, the devil, came you between us? I was hurt under your arm.

*Rom.* I thought all for the best. 100

*Mer.* Help me into some house, Benvolio, Or I shall faint.—A plague o' both your houses!

They have made worms' meat of me: I have it, And soundly too: your houses!

[*Exit, supported by Benvolio.*]

*Rom.* This gentleman, the prince's near ally, My very<sup>1</sup> friend, hath got his mortal hurt



*Rom.* Now, Tybalt, take the "villain" back again

In my behalf; my reputation stain'd  
With Tybalt's slander,—Tybalt, that an hour  
Hath been my kinsman!—O sweet Juliet,  
Thy beauty hath made me effeminate,  
And in my temper soften'd valour's steel! 120

*Re-enter BENVOLIO.*

*Ben.* O Romeo, brave Mercutio's dead!  
That gallant spirit hath aspir'd the clouds,  
Which too untimely here did scorn the earth.

*Rom.* This day's black fate on more days  
doth depend;  
This but begins the woe others must end.

*Ben.* Here comes the furious Tybalt back again.

*Rom.* Alive! in triumph! and Mercutio slain!

Away to heaven, respective lenity,<sup>2</sup>  
And fire-ey'd fury be my conduct<sup>3</sup> now!

*Re-enter TYBALT.*

Now, Tybalt, take the "villain" back again, 130  
That late thou gav'st me; for Mercutio's soul  
Is but a little way above our heads,  
Staying for thine to keep him company:  
Either thou, or I, or both, must go with him.

*Tyb.* Thou, wretched boy, that didst consort  
him here,  
Shalt with him hence.

*Rom.* This shall determine that.  
[*They fight; Tybalt falls.*]

*Ben.* Romeo, away! be gone!

<sup>1</sup> Very, true.    <sup>2</sup> Respective lenity, prudent gentleness  
<sup>3</sup> Conduct, conductor.

of me: I have it,  
acted by Benvolio,  
prince's nearly,  
mortal hurt



enity,<sup>2</sup>  
duct<sup>3</sup> now!  
LT.  
back again, 120  
Mercutio's soul  
heads,  
company:  
just go with him.  
that didst consort  
ll determine that.  
ight; Tybalt falls.  
me!  
y, prudent gentleness

The citizens are up, and Tybalt slain.  
Stand not amaz'd: the prince will doom thee  
death,  
If thou art taken: hence, be gone, away! 140  
*Rom.* O, I am fortune's fool!  
*Ben.* [Why dost thou stay?]  
[Exit Romeo.]

[Enter Citizens and Officers.]

*First Off.* Which way ran he that kill'd  
Mercutio?  
Tybalt, that murderer, which way ran he?  
*Ben.* There lies that Tybalt.  
*First Off.* Up, sir, go with me;  
I charge thee in the prince's name, obey.

[Enter PRINCE, attended; MONTAGUE, CAPULET,  
their Wives, and others.]

*Prin.* Where are the vile beginners of this  
fray?

*Ben.* O noble prince, I can discover all  
The unlucky manage<sup>1</sup> of this fatal brawl:  
There lies the man, slain by young Romeo,  
That slew thy kinsman, brave Mercutio. 150  
*La. Cap.* Tybalt, my cousin! O my brother's  
child!

O prince!—O husband!—O, the blood is spilt  
Of my dear kinsman!—Prince, as thou art  
true,<sup>2</sup>

For blood of ours, shed blood of Montague.  
O cousin, cousin!

*Prin.* Benvolio, who began this bloody fray?

*Ben.* Tybalt, here slain, whom Romeo's hand  
did slay;

Romeo, that spoke him fair, bade him bethink  
How nice<sup>3</sup> the quarrel was, and urg'd withal  
Your high displeasure: all this—uttered 160  
With gentle breath, calm look, knees humbly  
bow'd,—

Could not take truce with the unruly spleen  
Of Tybalt deaf to peace, but that he tilts  
With piercing steel at bold Mercutio's breast,  
Who, all as hot, turns deadly point to point,  
And, with a martial scorn, with one hand beats  
Cold death aside, and with the other sends  
It back to Tybalt, whose dexterity  
Retorts it: Romeo he cries aloud,

<sup>1</sup> Manage, circumstances, or course.

<sup>2</sup> True, just.

<sup>3</sup> Nice, trivial

"Hold, friends! friends, part!" and, swifter  
than his tongue, 170

His agile arm beats down their fatal points,  
And 'twixt them rushes; underneath whose  
arm

An envious thrust from Tybalt hit the life  
Of stout Mercutio, and then Tybalt fled:  
But by and by comes back to Romeo,  
Who had but newly entertain'd revenge,  
And to't they go like lightning; for, ere I  
Could draw to part them, was stout Tybalt  
slain,

And, as he fell, did Romeo turn and fly:—

This is the truth, or let Benvolio die. 180

*La. Cap.* He is a kinsman to the Montague;  
Affection makes him false, he speaks not true:  
Some twenty of them fought in this black  
strife,

And all those twenty could but kill one life.  
I beg for justice, which thou, prince, must give;  
Romeo slew Tybalt, Romeo must not live.

*Prin.* Romeo slew him, he slew Mercutio;  
Who now the price of his dear blood doth owe?

*Mon.* Not Romeo, prince, he was Mercutio's  
friend;

His fault concludes but what the law should  
end, 190

The life of Tybalt.

*Prin.* And for that offence

Immediately we do exile him hence:

I have an interest in your hate's proceeding,  
My blood for your rude brawls doth lie a-  
bleeding;

But I'll amerce you with so strong a fine  
That you shall all repent the loss of mine:  
I will be deaf to pleading and excuses;  
Nor tears nor prayers shall purchase out  
abuses:

Therefore use none: let Romeo hence in haste,  
Else, when he's found, that hour is his last. 200  
Bear hence this body, and attend our will:  
Mercy but murders, pardoning those that  
kill. ] [Exeunt.]

SCENE II. Capulet's orchard.

[Enter JULIET.]

*Jul.* Gallop apace, you fiery-footed steeds,  
Towards Phoebus' lodging; such a waggoner  
As Phaeton would whip you to the west,

And bring in cloudy night immediately.—  
Spread thy close curtain, love-performing  
night,

That runaways<sup>1</sup> eyes may wink, and Romeo  
Leap to these arms, untalk'd of and unseen.  
[Lovers can see to do their amorous rites  
By their own beauties; or, if love be blind,  
It best agrees with night.—Come, civil<sup>2</sup> night,  
Thou sober-suited matron, all in black,  
And learn me how to lose a winning match,  
Play'd for a pair of stainless maidenhoods:  
Hood my unmann'd<sup>3</sup> blood, bating<sup>4</sup> in my  
cheeks,

With thy black mantle; till strange love,  
grown bold,

Think true love acted simple modesty. ]  
Come, night!—Come, Romeo! come, thou day  
in night;

For thou wilt lie upon the wings of night  
Whiter than new snow on a raven's back.—  
Come, gentle night; come, loving, black-  
brow'd night,

Give me my Romeo: and, when he shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine,  
That all the world will be in love with night,  
And pay no worship to the garish<sup>5</sup> sun.—

[O! I have bought the mansion of a love,  
But not possess'd it, and, though I am sold,  
Not yet enjoy'd: ] so tedious is this day  
As is the night before some festival  
To an impatient child, that hath new robes,  
And may not wear them. O! here comes my  
nurse,  
And she brings news; and every tongue, that  
speaks  
But Romeo's name, speaks heavenly elo-  
quence.—

*Enter Nurse, with cords.*

Now, nurse, what news? What hast thou  
there? the cords

That Romeo bid thee fetch?

*Nurse.*

Ay, ay, the cords.  
[*Throws them down.*]

<sup>1</sup> Runaways, here—runagates, i.e. late wanderers.

<sup>2</sup> Civil, grave.

<sup>3</sup> Unmann'd, a term of falconry, applied to a hawk not  
used to the falconer.

<sup>4</sup> Bating, fluttering violently.

<sup>5</sup> G—ish, gaudy.

*Jul.* Ay me! what news? why dost thou  
wring thy hands?

*Nurse.* Ah, well-a-day! he's dead, he's  
dead, he's dead!

We are undone, lady, we are undone!

Alack the day!—he's gone, he's kill'd, he's  
dead!

*Jul.* Can heaven be so envious?

*Nurse.* Romeo can, 40  
Though heaven cannot:—O Romeo, Romeo!—  
Who ever would have thought it?—Romeo!

*Jul.* What devil art thou, that dost torment  
me thus?

[This torture should be roar'd in dismal hell.  
Hath Romeo slain himself? say thou but "I,"  
And that bare vowel "I" shall poison more  
Than the death-darting eye of cockatrice:  
I am not I, if there be such an "I;"

Or those eyes shut, that make thee answer "I."  
If he be slain, say "I;" or if not, "no;"  
Brief sounds determine of my weal or woe. ]

*Nurse.* I saw the wound, I saw it with mine  
eyes,—

God save the mark!—here on his manly breast:  
A piteous corse, a bloody piteous corse;  
Pale, pale as ashes, all bedaub'd in blood,  
All in gore-blood; I swooned at the sight.

*Jul.* O, break my heart!—poor bankrupt,  
break at once!

To prison, eyes! ne'er look on liberty!  
Vile earth, to earth resign; end motion here;  
And thou, and Romeo, press one heavy bier!

*Nurse.* O Tybalt, Tybalt, the best friend I  
had!

O courteous Tybalt! honest gentleman!

That ever I should live to see thee dead!

*Jul.* What storm is this, that blows so con-  
trary?

Is Romeo slaughter'd; and is Tybalt dead?

[My dear-lov'd cousin, and my dearer lord!—  
Then, dreadful trumpet, sound the general  
doom!

For who is living, if those two are gone? ]

*Nurse.* Tybalt is gone, and Romeo banished;  
Romeo that kill'd him, he is banished.

*Jul.* O God!—did Romeo's hand shed Ty-  
balt's blood?

*Nurse.* It did, it did; alas the day! it did.

<sup>6</sup> I, the old spelling of aye.



why dost thou  
36  
he's dead, he's

undone!  
he's kill'd, he's

ous?

Romeo can, 40  
Romeo, Romeo!—  
t it?—Romeo!  
at dost torment

d in dismal hell;  
ay thou but "I,"<sup>60</sup>  
ll poison more  
f cockatrice:  
n "I;"

thee answer "I."  
not, "no:" 50  
y weal or woe.]  
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his manly breast:  
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one heavy bier! 60  
the best friend I

gentleman!  
se thee dead!  
that blows so con-

is Tybalt dead?  
my dearer lord!—  
ound the general

wo are gone?] 70  
l Romeo banished;  
s banished.  
o's hand shed Ty-

s the day! it did.

g of eye.

*Jul.* [O serpent heart, hid with a flow'ring  
face! 73

Did ever dragon keep so fair a cave?  
Beautiful tyrant! fiend angelical!  
Dove-feather'd raven! volkish-rav'ning lamb!  
Despised substance of divinest show!  
Just opposite to what thou justly seem'st,  
A damned saint, an honourable villain!]  
O nature, what hadst thou to do in hell, 80  
When thou didst bower the spirit of a fiend  
In mortal paradise of such sweet flesh?  
Was ever book containing such vile matter  
So fairly bound? O, that deceit should dwell  
In such a gorgeous palace!

*Nurse.* There's no trust,  
No faith, no honesty in men; all naught,  
All perjur'd, all dissemblers, all forsworn.  
[Ah, where's my man? give me some aqua-  
vite:—  
These griefs, these woes, these sorrows make  
me old.]

Shame come to Romeo!

*Jul.* Blister'd be thy tongue 90  
For such a wish! he was not born to shame:  
Upon his brow shame is asham'd to sit;  
For 'tis a throne where honour may be crown'd  
Sole monarch of the universal earth.  
O, what a beast was I to chide at him!

*Nurse.* Will you speak well of him that  
kill'd your cousin?

*Jul.* Shall I speak ill of him that is my hus-  
band?

Ah, poor my lord, what tongue shall smooch  
thy name,  
When I, thy three-hours wife, have mangled  
it?—

[But wherefore, villain, didst thou kill my  
cousin? 100

That villain cousin would have kill'd my hus-  
band:]

Back, foolish tears, back to your native spring;  
Your tributary drops belong to woe,  
Which you, mistaking, offer up to joy.

My husband lives, that Tybalt would have  
slain;

And Tybalt's dead, that would have slain my  
husband:

All this is comfort; wherefore weep I then?  
Some word there was, worse than Tybalt's  
death,

That murdered me; I would forget it fain;  
But, O! it presses to my memory, 110  
Like damned guilty deeds to sinners' minds:  
"Tybalt is dead, and Romeo—banished;"

[That "banished," that one word "banished,"  
Hath slain ten thousand Tybalts. Tybalt's death  
Was woe enough, if it had ended there:

Or,—if sour woe delights in fellowship,  
And needly will be rank'd with other griefs,—  
Why followed not, when she said "Tybalt's  
dead,"

Thy father, or thy mother, nay, or both,  
Which modern<sup>1</sup> lamentation might have  
mov'd? 120

But with a rear-ward<sup>2</sup> following Tybalt's  
death,]

"Romeo is banished,"—to speak that word,  
Is father, mother, Tybalt, Romeo, Juliet,  
All slain, all dead. "Romeo is banished!"

[There is no end, no limit, measure, bound,  
In that word's death; no words can that woe  
sound.]

Where is my father, and my mother, nurse?

*Nurse.* Weeping and wailing over Tybalt's  
corse:

Will you go to them? I will bring you thither.

*Jul.* Wash they<sup>3</sup> his wounds with tears:  
mine shall be spent, 130

When theirs are dry, for Romeo's banishment.  
Take up those cords; poor ropes, you are be-  
guil'd,

Both you and I; for Romeo is exil'd:

[He made you for a highway to my bed;

But I, a maid, die maiden-widowed.

Come, cords, come, nurse; I'll to my wedding-  
bed;

And death, not Romeo, take my maiden-  
head:]

*Nurse.* Hie to your chamber: I'll find Ro-  
meo

To comfort you: I wot well where he is.

Hark ye, your Romeo will be here at night: 140  
I'll to him; he is hid at Laurence' cell.

*Jul.* O, find him! give this ring to my true  
knight,

And bid him come to take his last farewell.

[*Exeunt.*

<sup>1</sup> Modern, ordinary, conventional

<sup>2</sup> Rear-ward, rear-guard.

<sup>3</sup> Wash they, i.e. let them wash.



SCENE III. *Verona. A secret place in the monastery.*

*Enter FRIAR LAURENCE.*

*Fri. L.* Romeo, come forth; come forth,  
thou fearful man:  
Affliction is enamour'd of thy parts,  
And thou art wedded to calamity.

*Enter ROMEO.*

*Rom.* Father, what news? what is the  
prince's doom?  
What sorrow craves acquaintance at my hand,  
That I yet know not?

*Fri. L.* Too familiar  
Is my dear son with such sour company:  
I bring thee tidings of the prince's doom.

*Rom.* What less than dooms-day is the  
prince's doom?

*Fri. L.* A gentler judgment vanish'd from  
his lips,  
Not body's death, but body's banishment.

*Rom.* Ha! banishment? be merciful, say,—  
death;

For exile hath more terror in his look,  
Much more than death: do not say,—banish-  
ment.

*Fri. L.* Hence from Verona art thou ban-  
ished:

Be patient, for the world is broad and wide.

*Rom.* There is no world without Verona  
walls,

But purgatory, torture, hell itself.

Hence-banished is banish'd from the world,  
And world's exile is death:—then banished 20  
Is death mis-term'd: calling death—banish-  
ment.

Thou cutt'st my head off with a golden axe,  
And smil'st upon the stroke that murders me.

*Fri. L.* O deadly sin! O rude unthankful-  
ness!

Thy fault our law calls death; but the kind  
prince,

Taking thy part, hath rush'd aside the law,  
And turn'd that black word death to banish-  
ment:

This is dear mercy, and thou seest it not.

*Rom.* 'Tis torture, and not mercy: heaven  
is here,

Where Juliet lives; and every cat and dog, 30  
And little mouse, every unworthy thing,  
Live here in heaven, and may look on her;  
But Romeo may not:—more validity,<sup>1</sup>  
More honourable state, more courtship lives  
In carrion-flies than Romeo: they may seize  
On the white wonder of dear Juliet's hand,  
And steal immortal blessing from her lips;  
Who, even in pure and vestal modesty,  
Still blush, as thinking their own kisses sin;  
But Romeo may not; he is banished: 40  
[Flies may do this, but I from this must fly:  
They are free men, but I am banished.]  
And say'st thou yet that exile is not death?  
Hadst thou no poison mix'd, no sharp-ground  
knife,

No sudden mean of death, though ne'er so  
mean,

But—"banished"—to kill me?—"Banished?"  
O friar, the damned use that word in hell;  
Howlings attend it: how hast thou the heart,  
Being a divine, a ghostly confessor,  
A sin-absolver, and my friend profess'd, 50  
To mangle me with that word "banished?"

*Fri. L.* Thou fond mad man, hear me but  
speak a word.

*Rom.* O, thou wilt speak again of banish-  
ment.

*Fri. L.* I'll give thee armour to keep off  
that word;

Adversity's sweet milk, philosophy,

To comfort thee, though thou art banished.

*Rom.* Yet "banished?" Hang up philoso-  
phy!

Unless philosophy can make a Juliet,  
Displant a town, reverse a prince's doom,  
It helps not, it prevails not, talk no more. 60

*Fri. L.* [O, then I see that madmen have  
no ears.

*Rom.* How should they, when that wise men  
have no eyes?]

*Fri. L.* Let me dispute with thee of thy  
estate.

*Rom.* Thou canst not speak of that thou  
dost not feel:

Wert thou as young as I, Juliet thy love,  
An hour but married, Tybalt murdered,  
Doting like me, and like me banished,

<sup>1</sup> Validity, worth, dignity.

Then mightst thou speak, then mightst thou  
tear thy hair,  
And fall upon the ground, as I do now,  
Taking the measure of an unmade grave. 70

[Throws himself on the ground. Knocking  
within.]

Fri. L. Arise; one knocks; good Romeo,  
hide thyself.

Rom. Not I; unless the breath of heart-sick  
groans, 72  
Mist-like, infold me from the search of eyes.

[Knocking.]

Fri. L. Hark, how they knock!—Who's  
there?—Romeo, arise!  
Thou wilt be taken.—Stay awhile.—Stand up;  
[Knocking.]



Fri. L. Romeo, arise! Thou wilt be taken.

Run to my study.—By and by:—God's will,  
What simpleness is this!—I come, I come!

[Knocking.]

Who knocks so hard? whence come you?  
what's your will?

Nurse. [Within] Let me come in, and you  
shall know my errand;

I come from Lady Juliet.

Fri. L. Welcome, then. 80

Enter NURSE.

Nurse. O holy friar, O, tell me, holy friar,  
Where is my lady's lord? where's Romeo?

Fri. L. There on the ground, with his own  
tears made drunk.

Nurse. O! he is even in my mistress' case,

Just in her case!

Fri. L. O woeful sympathy!

Piteous predicament!

Nurse. Even so lies she.

[Blubbing and weeping, weeping and blub-  
b'ring.]

Stand up, stand up; stand, an you be a man;  
For Juliet's sake, for her sake, rise and stand;  
Why should you fall into so deep an O! 90

Rom. Nurse!

Nurse. Ah sir! ah sir! Well, death's the  
end of all.

Rom. Spak'st thou of Juliet? how is it with  
her?

[Doth she not think me an old murderer,  
Now I have stain'd the childhood of our joy

With blood remov'd but little from her own?]  
Where is she? and how doth she? and what  
says

My conceal'd lady to our cancell'd love?

*Nurse.* O, she says nothing, sir, but weeps  
and weeps; 90

And now falls on her bed; and then starts up,  
And Tybalt calls; and then on Romeo cries,  
And then down falls again.

*Rom.* As if that name,  
Shot from the deadly level of a gun,  
Did murder her; as that name's cursed hand  
Murder'd her kinsman. O, tell me, friar, tell  
me,

In what vile part of this anatomy  
Both my name lodge? tell me, that I may  
suck

The hateful mansion. [*Drawing his dagger.*

*Fri. L.* Hold thy desperate hand:  
Art thou a man? thy form cries out thou art:  
Thy tears are womanish; thy wild acts denote  
The unreasonable fury of a beast: 111

[Unseemly woman in a seeming man!  
Or ill-beseeming beast in seeming both!]  
Thou hast amaz'd me: by my holy order,  
I thought thy disposition better temper'd.  
Hast thou slain Tybalt? wilt thou slay thyself?  
And slay thy lady too, that lives in thee,  
By doing damned hate upon thyself?

[Why rail'st thou on thy birth, the heaven,  
and earth?

Since birth, and heaven, and earth, all three  
do meet 120

In thee at once; which thou at once wouldst  
lose.

Fie, fie, thou sham'st thy shape, thy love, thy  
wit;

Which, like a usurer, abound'st in all,  
And usest none in that true use indeed  
Which should bedeck thy shape, thy love, thy  
wit:

Thy noble shape is but a form of wax,  
Digressing from the valour of a man;  
Thy dear love sworn but hollow perjury,  
Killing that love which thou hast vow'd to  
cherish;

Thy wit, that ornament to shape and love, 130  
Mis-shapen in the conduct of them both,

Like powder in a skillless soldier's flask, 132  
Is set a-fire by thine own ignorance,  
And thou dismember'd with thine own de-  
fence.]

What! rouse thee, man! thy Juliet is alive,  
For whose dear sake thou wast but lately  
dead;

There art thou happy: Tybalt would kill thee,  
But thou slew'st Tybalt; there art thou happy  
too;

The law, that threaten'd death, becomes thy  
friend, 139

And turns it to exile; there art thou happy:  
A pack of blessings lights upon thy back;  
Happiness courts thee in her best array;  
But, like a misbehav'd and sullen wench,  
Thou pout'st upon thy fortune and thy love:

Take heed, take heed, for such die miserable.  
Go, get thee to thy love, as was decreed,  
Ascend her chamber, hence and comfort her;

But look thou stay not till the watch be set,  
For then thou canst not pass to Mantua; 149  
Where thou shalt live, till we can find a time  
To blaze<sup>2</sup> your marriage, reconcile your friends,  
Beg pardon of the prince, and call thee back  
With twenty hundred thousand times more  
joy

Than thou went'st forth in lamentation.  
Go before, nurse: commend me to thy lady;  
And bid her hasten all the house to bed,  
Which heavy sorrow makes them apt unto:

Romeo is coming.  
*Nurse.* O Lord, I could have stay'd here all  
the night 159

To hear good counsel: O, what learning is!—  
My lord, I'll tell my lady you will come.

*Rom.* Do so, and bid my sweet prepare to  
chide.

*Nurse.* Here, sir, a ring she bid me give  
you, sir:

Hie you, make haste, for it grows very late.

[*Exit.*  
*Rom.* How well my comfort is reviv'd by  
this!

*Fri. L.* Go hence; good night; and here  
stands all your state:

Either be gone before the watch be set,  
Or by the break of day disguis'd from hence:

<sup>1</sup> Conceal'd lady, i.e. secretly married wife.

<sup>2</sup> To blaze, to make known

er's flask, 132/  
 rance,  
 thine own de-

Juliet is alive,  
 wast but lately

would kill thee,  
 art thou happy

th, becomes thy  
 139

rt thou happy:  
 n thy back;  
 best array;  
 llen wench,  
 e and thy love:  
 n die miserable.  
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 nd comfort her:  
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 159

at learning is!—  
 t will come.  
 sweet prepare to

he bid me give

rows very late.

[Exit.  
 rt is reviv'd by

night; and here

atch be set,  
 is'd from hence:

nown.

Sojourn in Mantua; I'll find out your man,  
 And he shall signify from time to time 170  
 Every good hap to you that chances here:  
 Give me thy hand; 't is late: farewell; good  
 night.

*Rom.* But that a joy past joy calls out on  
 me,

It were a grief, so brief to part with thee:  
 Farewell. [Exit.

## SCENE IV. Verona. Capulet's house.

Enter CAPULET, LADY CAPULET, and PARIS.

*Cap.* Things have fall'n out, sir, so unluckily,  
 That we have had no time to move our  
 daughter:

Look you, she lov'd her kinsman Tybalt dearly,  
 And so did I.—Well, we were born to die—  
 'Tis very late, she'll not come down to-  
 night:

I promise you, but for your company,  
 I would have been a-bed an hour ago.

*Par.* These times of woe afford no time to  
 woo:

Madam, good night: commend me to your  
 daughter.

*La. Cap.* I will, and know her mind early  
 to-morrow; 10  
 To-night she's mew'd up to her heaviness.

*Cap.* Sir Paris, I will make a desperate  
 tender

Of my child's love: I think she will be rul'd  
 In all respects by me; nay, more, I doubt it  
 not.

Wife, go you to her ere you go to bed;  
 Acquaint her here of my son Paris' love;  
 And bid her, mark you me, on Wednesday  
 next—

But, soft! what day is this?

*Par.* Monday, my lord.

*Cap.* Monday! ha, ha! Well, Wednesday  
 is too soon, 10

O Thursday let it be;—o' Thursday, tell her,  
 She shall be married to this noble earl.

Will you be ready? do you like this haste?

We'll keep no great ado,—a friend or two;

For, hark you, Tybalt being slain so late,

It may be thought we held him carelessly,

Being our kinsman, if we revel much:

Therefore we'll have some half a dozen friends,

## ROMEO AND JULIET.

And there an end. [To Paris] But what say  
 you to Thursday?

*Par.* My lord, I would that Thursday were  
 to-morrow.

*Cap.* Well, get you gone: o' Thursday be  
 it, then. 30

Go you to Juliet ere you go to bed.

Prepare her, wife, against this wedding-day.

Farewell, my lord.—Light to my chamber, ho!

[Afore me! 't is so very late, that we  
 May call it early by and by:—good night.]

[Exit.

## SCENE V. Verona. Juliet's chamber.

## ROMEO and JULIET.

*Jul.* Wilt thou be gone? it is not yet near  
 day:

It was the nightingale, and not the lark,  
 That pierc'd the fearful hollow of thine ear:  
 Nightly she sings on yon pomegranate-tree:  
 Believe me, love, it was the nightingale.

*Rom.* It was the lark, the herald of the  
 morn,

No nightingale: look, love, what envious  
 streaks

Do lace the severing clouds in yonder east:  
 Night's candles are burnt out, and jocund day  
 Stands tiptoe on the misty mountain tops. 10  
 I must be gone and live, or stay and die.

*Jul.* Yon light is not day-light, I know it, I:  
 It is some meteor that the sun exhales,  
 To be to thee this night a torch-bearer,  
 And light thee on thy way to Mantua:  
 Therefore stay yet; thou need'st not to be  
 gone.

*Rom.* Let me be ta'en, let me be put to  
 death;

I am content, so thou wilt have it so.

I'll say yon gray is not the morning's eye,  
 'Tis but the pale reflex of Cynthia's brow; 20  
 Nor that is not the lark, whose notes do beat  
 The vaulty heaven so high above our heads:

I have more care to stay than will to go:  
 Come, death, and welcome! Juliet wills it so.

How is't, my soul? let's talk; it is not day.

*Jul.* It is, it is: hie hence, be gone, away!

It is the lark that sings so out of tune,

Straining harsh discords and unpleasingsharps.

[Some say the lark makes sweet division;

This doth not so, for she divideth us: 50  
Some say the lark and loathed toad change  
eyes;  
O, now I would they had chang'd voices too!  
Since arm from arm that voice doth us affray,  
Hunting thee hence with hunt's-up<sup>1</sup> to the  
day. ]  
O, now be gone; more light and light it grows.  
*Rom.* More light and light,—more dark and  
dark our woes

*Enter NURSE.*

*Nurse.* Madam!  
*Jul.* Nurse!  
*Nurse.* Your lady mother is coming to your  
chamber: 59  
The day is broke; be wary, look about. [*Exit.*  
*Jul.* Then, window, let day in, and let life  
out.  
*Rom.* Farewell, farewell! one kiss, and I'll  
descend. [*He descends.*  
*Jul.* Art thou gone so? my lord, my love,  
my friend!  
I must hear from thee every day in the hour,  
For in a minute there are many days.  
O! by this count I shall be mace in years  
Ere I again behold my Romeo!  
*Rom.* Farewell!  
I will omit no opportunity 49  
That may convey my greeting, love, to thee.  
*Jul.* O, think'st thou we shall ever meet  
again?  
*Rom.* I doubt it not; and all these woes  
shall serve  
For sweet discourses in our time to come.  
*Jul.* O God! I have an ill-divining soul:  
Methinks I see thee, now thou art below,  
As one dead in the bottom of a tomb:  
Either my eyesight fails, or thou look'st pale.  
*Rom.* And trust me, love, in my eye so do  
you.

Dry sorrow drinks our blood. Adieu! adieu!  
[*Exit.*

[*Jul.* O fortune, fortune! all men call thee  
fickle: 60  
If thou art fickle, what dost thou with him  
That is renown'd for faith? Be fickle, fortune;

<sup>1</sup> *Hunt's-up*, an old tune, "The Hunt is up;" played to  
wake sportsmen in early morning.

For then, I hope, thou wilt not keep him long,  
But send him back. ] 64

*La. Cap.* [*Within*] Ho, daughter! are you  
up?

*Jul.* Who is't that calls? is it my lady  
mother?

Is she not down so late, or up so early?  
What unaccustom'd cause procures her hither!



*Jul.* O, think'st thou we shall ever meet again?

*Enter LADY CAPULET.*

*La. Cap.* Why, how now, Juliet!

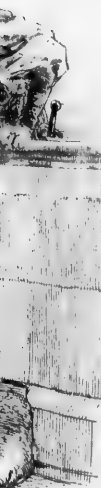
*Jul.* Madam, I am not well.

*La. Cap.* Evermore weeping for your cousin's  
death? 70

What, wilt thou wash him from his grave  
with tears?

[*An if thou couldst, thou couldst not make  
him live;*

Keep him long,  
64  
ter! are you  
it my lady  
early?  
es her hither?



et again?  
r.  
et!  
am not well.  
your cousin's  
70  
m his grave  
st not make?

Therefore, have done: some grief shows much  
of love; 73

But much of grief shows still some want of  
wit.

*Jul.* Yet let me weep for such a feeling loss.

*La. Cap.* So shall you feel the loss, but not  
the friend

Which you weep for.

*Jul.*

Feeling so the loss,

I cannot choose but ever weep the friend.

*La. Cap.* Well, girl, thou weep'st not so  
much for his death,

As that the villain lives which slaughter'd  
him. 80

*Jul.* What villain, madam?

*La. Cap.*

That same villain, Romeo.

*Jul.* [*Aside*] Villain and he be many miles  
asunder.—

God pardon him! I do, with all my heart;

And yet no man like he doth grieve my heart.

*La. Cap.* That is, because the traitor murder-  
er lives.

*Jul.* Ay, madam, from the reach of these  
my hands:—

Would none but I might venge my cousin's  
death!

*La. Cap.* We will have vengeance for it,  
fear thou not:

Then weep no more. I'll send to one in  
Mantua,— 89

Where that same banish'd runaway doth live,—  
Shall give him such an unaccustom'd dram,

That he shall soon keep Tybalt company:

And then, I hope, thou wilt be satisfied.

*Jul.* Indeed, I never shall be satisfied

With Romeo, till I behold him—dead—

Is my poor heart—so for a kinsman vex'd:

Madam, if you could find out but a man

To bear a poison, I would temper it;

That Romeo should, upon receipt thereof, 99

Soon sleep in quiet. O, how my heart abhors

To hear him nam'd,—and cannot come to him,

To wreak the love I bore my cousin Tybalt

Upon his body that hath slaughter'd him!

*La. Cap.* Find thou the means, and I'll find  
such a man. ]

But now I'll tell thee joyful tidings, girl.

*Jul.* And joy comes well in such a needful  
time:

What are they, I beseech your ladyship?

[*La. Cap.* Well, well, thou hast a careful  
father, child;

One who, to put thee from thy heaviness,

Hath sorted out a sudden day of joy, 110

That thou expect'st not, nor I look'd not for.

*Jul.* Madam, in happy time, what day is  
that? ]

*La. Cap.* Marry, my child, early next Thurs-  
day morn,

The gallant, young and noble gentleman,

The County Paris, at St. Peter's Church,

Shall happily make thee there a joyful bride.

*Jul.* Now, by Saint Peter's Church and  
Peter too,

He shall not make me there a joyful bride.

I wonder at this haste: that I must wed 119

Ere he, that should be husband, comes to woo.

I pray you, tell my lord and father, madam,

I will not marry yet; and, when I do, I swear,

It shall be Romeo, whom you know I hate,

Rather than Paris. These are news indeed!

*La. Cap.* Here comes your father; tell him  
so yourself.

And see how he will take it at your hands.

*Enter CAPULET and NURSE.*

*Cap.* [When the sun sets, the air doth  
drizzle dew;

But for the sunset of my brother's son

It rains downright.— ]

How now! a conduit, girl? what, still in  
tears? 130

Evermore showering? [In one little body

Thou counterfeit'st a bark, a sea, a wind;

For still thy eyes, which I may call the sea,

Do ebb and flow with tears; the bark thy  
body

Sailing in this salt flood; the winds, thy sighs;

Who, raging with thy tears, and they with  
them,

Without a sudden calm, will overset

Thy tempest-tossed body. ] How now, wife!

Have you delivered to her our decree?

*La. Cap.* Ay, sir; but she will none, she  
gives you thanks. 140

I would the fool were married to her grave!

*Cap.* Soft! take me with you, take me with  
you, wife.

How! will she none? doth she not give us  
thanks?

Is she not proud? doth she not count her  
bless'd, 144

Unworthy as she is, that we have wrought  
So worthy a gentleman to be her bridegroom?

*Jul.* Not proud, you have; but thankful,  
that you have:

Proud can I never be of what I hate;  
But thankful e'en for hate, that is meant love.

*Cap.* How now! how now, chop-logic! What  
is this? 150

"Proud,"—and, "I thank you," and "I thank  
you not;"

And yet "not proud:" you, mistress minion,  
you,

Thank me no thankings, nor proud me no  
prouds,

But fettle<sup>1</sup> your fine joints 'gainst Thursday  
next,

To go with Paris to Saint Peter's Church,  
Or I will drag thee on a hurdle thither.

[Out, you green-sickness carrion! out, you  
baggage!

You tallow-face!

*La. Cap.* Fie, fie! what, are you mad?]

*Jul.* [Kneeling] Good father, I beseech you  
on my knees, 159

Hear me with patience but to speak a word.

*Cap.* Hang thee, young baggage! disobedient  
wretch!

I tell thee what: get thee to church o' Thurs-  
day,

Or never after look me in the face:

[Speak not, reply not, do not answer me;

My fingers itch. Wife, we scarce thought us  
bless'd

That God had sent us but this only child;

But now I see this one is one too much,

And that we have a curse in having her:

Out on her, hiding!<sup>2</sup>

*Nurse.* God in heaven bless her!

You are to blame, my lord, to rate her so. 170

*Cap.* And why, my lady wisdom? hold  
your tongue,

Good prudence; smatter<sup>3</sup> with your gossips, go.

*Nurse.* I speak no treason.

*Cap.*

O, God ye god-den.<sup>4</sup>

*Nurse.* May not one speak t'ye?

<sup>1</sup> Fettle, get ready.

<sup>2</sup> Hiding, base wretch.

<sup>3</sup> Smatter, talk ignorantly.

<sup>4</sup> Ye god-den, (give) ye good evening.

*Cap.* Peace, you mumbling fool!  
Utter your gravity o'er a gossip's bowl; 175  
For here we need it not.]

*La. Cap.* You are too hot.

*Cap.* God's bread!<sup>5</sup> it makes me mad: day,  
night, late, early,

At home, abroad, alone, in company,  
Waking, or sleeping, still my care hath been  
To have her match'd: and having now pro-  
vided 180

A gentleman of noble parentage,  
Of fair demesnes, youthful, and nobly train'd,  
Stuff'd, as they say, with honourable parts,  
Proportion'd as one's thought would wish a  
man;

And then to have a wretched puling fool,  
A whining mammet,<sup>6</sup> in her fortune's tender,<sup>7</sup>  
To answer "I'll not wed, I cannot love,  
I am too young, I pray you, pardon me;"  
But, an you will not wed, I'll pardon you:  
Graze where you will, you shall not house  
with me: 190

[Look to't, think on't, I do not use to jest.  
Thursday is near; lay hand on heart, advise:]  
An you be mine, I'll give you to my friend;  
An you be not, hang, beg, starve, die in the  
streets,  
For, by my soul, I'll ne'er acknowledge thee,  
Nor what is mine shall never do thee good:  
Trust to't, bethink you; I'll not be forsworn.

[Exit.

*Jul.* Is there no pity sitting in the clouds,  
That sees into the bottom of my grief?—  
O, sweet my mother, cast me not away! 200  
Delay this marriage for a month, a week;  
Or, if you do not, make the bridal bed  
In that dim monument where Tybalt lies.

*La. Cap.* Talk not to me, for I'll not speak  
a word:

Do as thou wilt, for I have done with thee.

[Exit.

*Jul.* [Rising] O God!—O nurse, how shall  
this be prevented?

[My husband is on earth, my faith in heaven;  
How shall that faith return again to earth,  
Unless that husband send it me from heaven  
By leaving earth?—comfort me, counsel me.—]

<sup>5</sup> God's bread, i.e. the Host, the blessed Sacrament.

<sup>6</sup> Mammet, doll.

<sup>7</sup> In her fortune's tender, i.e. just  
when fortune tenders her a prize.



umbling fool!  
s bowl; 175

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I'll not speak

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[Exit.  
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from heaven }  
ounsel me.—}

t Sacrament.  
tender, i.e. just

Alack, alack! that heaven should practise  
stratagems 211

Upon so soft a subject as myself!—  
What say'st thou? hast thou not a word of joy?  
Some comfort, nurse.

Nurse. Faith, here 't is: Romeo  
Is banished; and all the world to nothing.  
That he dares ne'er come back to challenge  
you;

Or, if he do, it needs must be by stealth.  
Then, since the case so stands as now it doth,  
I think it best you married with the County.  
O, he's a lovely gentleman! 220

Romeo's a dishclout to him: an eagle, madam,  
Hath not so green, so quick, so fair an eye  
As Paris hath. Beshrew my very heart,  
I think you are happy in this second match,  
For it excels your first: or if it did not,  
Your first is dead; or 't were as good he were,  
As living here, and you no use of him.

Jul. Speakest thou from thy heart?

Nurse. And from my soul too;  
Or else beshrew them both.

Jul. Amen!

Nurse. What?

Jul. Well, thou hast comforted me marvel-  
lous much. 230

Go in; and tell my lady I am gone,  
Having displeas'd my father, to Laurence' cell,  
To make confession, and to be absolv'd.

Nurse. Marry, I will; and this is wisely done.  
[Exit.

Jul. [Looking after Nurse] Ancient damnation!  
O most cursed fiend!

Is it more sin to wish me thus forsworn,  
Or to dispraise my lord with that same tongue  
Which she hath prais'd him with above compare  
So many thousand times?—Go, counsellor;  
Thou and my bosom henceforth shall be  
twain.— 240

I'll to the friar, to know his remedy;  
If all else fail, myself have power to die. [Exit.

## ACT IV.

## SCENE I. Verona. The Friar's cell.

Enter FRIAR LAURENCE and PARIS.

Fri. L. On Thursday, sir! the time is very  
short.

Par. My father Capulet will have it so;  
And I am nothing slow to slack his haste.

Fri. L. You say, you do not know the lady's  
mind;

Uneven is the course, I like it not.

Par. Immoderately she weeps for Tybalt's  
death,

And therefore have I little talk'd of love;  
For Venus smiles not in a house of tears.

Now, sir, her father counts it dangerous  
That she doth give her sorrow so much sway,

And, in his wisdom, hastes our marriage, 11  
To stop the inundation of her tears;

[Which, too much minded by herself alone,  
May be put from her by society:]

Now do you know the reason of this haste.

Fri. L. [Aside] I would I knew not why it  
should be slow'd.—

Look, sir, here comes the lady towards my cell.

Enter JULIET.

Par. Happily met, my lady and my wife!

Jul. That may be, sir, when I may be a wife.

Par. That "may be" must be, love, on  
Thursday next. 20

Jul. What must be shall be.

Fri. L. That's a certain text.

Par. Come you to make confession to this  
father?

Jul. To answer that, I should confess to you.

[Par. Do not deny to him that you love me.

Jul. I will confess to you that I love him.

Par. So will you, I am sure, that you love me.

Jul. If I do so, it will be of more price,  
Being spoke behind your back, than to your  
face.

Par. Poor soul, thy face is much abus'd with  
tears.

Jul. The tears have got small victory by that;  
For it was bad enough before their spite. 31

Par. Thou wrong'st it, more than tears, with  
that report.

Jul. That is no slander, sir, which is a truth;  
And what I spake, I spake it to my face. 221



*Par.* Thy face is mine, and thou hast slander'd it.

*Jul.* It may be so, for it is not mine own.—

Are you at leisure, holy father, now;

Or shall I come to you at evening mass?

*Fri. L.* My leisure serves me, pensive daughter, now.

My lord, we must entreat the time alone.

*Par.* God shield I should disturb devotion!

Juliet, on Thursday early will I rouse you:

Till then, adieu; and keep this holy kiss.

*Jul.* O, shut the door! and when I am alone so,

Come weep with me; past hope, past cure, past help!

*Fri. L.* Ah, Juliet, I already know thy grief;

It strains me past the compass of my wits;

I hear thou must, and nothing may prorogue it,

On Thursday next he married to this county.

*Jul.* Tell me not, friar, that thou hear'st of this,

Unless thou tell me how I may prevent it;

If, in thy wisdom, thou canst give no help,

Do thou but call my resolution wise,

And with this knife I'll help it presently.

God join'd my heart and Romeo's, thou our hands;

And ere this hand, by thee to Romeo seal'd,

Shall be the label to another deed,

Or my true heart with treacherous revolt

Turn to another, this shall slay them both:

Therefore, out of thy long-experienc'd time,

Give me some present counsel, or, behold,

Twixt my extremes and me this bloody knife

Shall play the umpire, arbitrating that

Which the commission of thy years and art

Could to no issue of true honour bring.

Be not so long to speak; I long to die,

If what thou speak'st speak not of remedy.

*Fri. L.* Hold, daughter! I do spy a kind of hope,

Which craves as desperate an execution

As that is desperate which we would prevent.

If, rather than to marry County Paris,

Thou hast the strength of will to slay thyself,

Then is it likely thou wilt undertake

A thing like death to chide away this shame,

[That cop'st with death himself to scape from it;

And, if thou dar'st, I'll give thee remedy.

*Jul.* O, bid me leap, rather than marry Paris,

From off the battlements of yonder tower;

Or walk in thievish ways; or bid me lurk

Where serpents are; chain me with roaring bears;

Or shut me nightly in a charnel-house,

O'er-covered quite with dead men's rattling

bones,

With reeky shanks, and yellow chapless skulls;

Or bid me go into a new-made grave

And hide me with a dead man in his shroud;

Things that, to hear them told, have made me tremble;

And I will do it without fear or doubt,

To live unstained wife to my sweet love.

*Fri. L.* Hold, then; go home, be merry, give consent

To marry Paris: Wednesday is to-morrow;

To-morrow, night, look that thou lie alone;

Let not thy nurse lie with thee in thy chamber;

Take thou this vial, being then in bed,

And this distilled liquor drink thou off;

When presently through all thy veins shall run

A cold and drowsy humour, for no pulse

Shall keep his native progress, but surcease;

No warmth, no breath, shall testify thou livest;

The roses in thy lips and cheeks shall fade

To pale ashes; thy eye's windows fall,

Like death, when he shuts up the day of life;

Each part, depriv'd of supple government,

Shall, stiff and stark and cold, appear like death;

And in this borrowed likeness of shrunk death

Thou shalt continue two and forty hours,

And then awake as from a pleasant sleep.

Now, when the bridegroom in the morning comes

To rouse thee from thy bed, there art thou dead;

Then, as the manner of our country is,

In thy best robes cover'd on the bier,

Thou shalt be borne to that same ancient vault

Where all the kindred of the Capuets lie.

In the mean time, against thou shalt awake,

Shall Romeo by my letters know our drift,

And hither shall he come; and he and I

Will watch thy waking, and that very night

self to scape  
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der tower;  
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house,  
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umpless skulls;  
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ect love,  
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very night

Shall Romeo bear thee hence to Mantua.  
And this shall free thee from this present  
shame;  
If no inconstant toy, nor womanish fear,  
Abate thy valour in the acting it. 120

*Jul.* Give me, give me! O, tell not me of  
fear! 121

*Fri. L.* Hold; get you gone, be strong and  
prosperous

In this resolve: I'll send a friar with speed



*Jul.* Give me, give me! O, tell not me of fear!

To Mantua, with my letters to thy lord. 124  
*Jul.* Love give me strength! and strength  
shall help afford.  
Farewell, dear father! [Exeunt.

SCENE II. Verona. Hall in Capulet's house.

*Enter CAPULET, LADY CAPULET, NURSE, and  
two Servants.*

*Cap.* ...invite as here are  
writ.— [Exit First Servant.

*Sirrah,* go hire me twenty cunning cooks.  
*Sec. Serv.* You shall have none ill, sir; for  
I'll try if they can lick their fingers.

*Cap.* How canst thou try them so?

*Sec. Serv.* Marry, sir, 'tis ... cook that

cannot lick his own fingers: therefore he that  
cannot lick his fingers goes not with me.

*Cap.* Go, be gone.— [Exit Sec. Servant.  
We shall be much unfurnish'd for this time.

What, is my daughter gone to Friar Lau-  
rence? 11

*Nurse.* Ay, forsooth.

*Cap.* Well, he may chance to do some good  
on her.

A peevish self-will'd harlotry it is.

*Nurse.* See where she comes from shrift with  
merry look.

Enter JULIET.

*Cap.* How now, my headstrong! where have  
you been ...

*Jul.* Where I have learn'd me to repent the  
sin

Of disobedient opposition

To you and your behests; and am enjoin'd  
By holy Laurence to fall prostrate here, 20  
And beg your pardon: pardon, I beseech you!  
Henceforward I am ever rul'd by you.

*Cap.* Send for the county: go tell him of this:  
I'll have this knot knit up to-morrow morning.

*Jul.* I met the youthful lord at Laurence's  
cell;

And gave him what becom'd love I might,  
Not stepping o'er the bounds of modesty.

*Cap.* Why, I am glad on't; this is well,  
stand up;—

This is as't should be. Let me see the county:  
Ay, marry, go, I say, and fetch him hither:—

Now, afore God! this reverend holy friar, 31  
All our whole city is much bound to him.

*Jul.* Nurse, will you go with me into my  
closet,

To help me sort such needful ornaments

As you think fit to furnish me to-morrow?

*La. Cap.* No, not till Thursday; there is  
time enough.

*Cap.* Go, nurse, go with her: we'll to church  
to-morrow. [*Exeunt Juliet and Nurse.*]

*La. Cap.* We shall be short in our provision:  
Tis now near night.

*Cap.* Tush, I will stir about,  
And all things shall be well, I warrant thee,  
wife: 40

Go thou to Juliet, help to deck up her;

I'll not to bed to-night; let me alone;

I'll play the housewife for this once. What,  
ho!

They are all forth. Well, I will walk myself  
To County Paris, to prepare him up  
Against to-morrow: my heart is wondrous  
light,

Since this same wayward girl is so reclaim'd.

[*Exeunt.*]

SCENE III. *Verona. Juliet's chamber:  
night.*

JULIET and NURSE.

*Jul.* Ay, those attires are best:—but, gentle  
nurse,

I pray thee, leave me to myself to-night;

For I have need of many orisons

To move the heavens to smile upon my state,  
Which, well thou know'st, is cross and full of  
sin.

*Enter LADY CAPULET.*

*La. Cap.* What, are you busy? do you need  
my help?

*Jul.* No, madam; we have cull'd such neces-  
saries

As are behevoful for our state to-morrow:

So please you, let me now be left alone, 50

And let the nurse this night sit up with you;  
For, I am sure, you have your hands full all,  
In this so sudden business.

*La. Cap.* Good night:

Get thee to bed, and rest; for thou hast need.

[*Exeunt Lady Capulet and Nurse.*]

*Jul.* Farewell! God knows when we shall  
meet again.

I have a faint cold fear thrills through my  
veins,

That almost freezes up the heat of life:

I'll call them back again to comfort me.—

Nurse!—What should she do here?

My dismal scene I needs must act alone.

Come, vial.—

What if this mixture do not work at all? 20

Must I of force be married to the county?—

No, no;—this shall forbid it:—lie thou there.

[*Laying down a dagger.*]

What if it be a poison, which the friar

Subtly hath minister'd to have me dead;

Lest in this marriage he should be dishonour'd,

Because he married me before to Romeo?

I fear it is: and yet, methinks, it should not,

For he hath still been tried a holy man.

How if, when I am laid into the tomb, 30

I wake before the time that Romeo

Come to redeem me? there's a fearful point!

Shall I not then be stifled in the vault,

To whose foul mouth no healthsome air  
breathes in,

And there die strangled ere my Romeo comes?

Or, if I live, is it not very like,

The horrible conceit of death and night,

Together with the terror of the place,—

As in a vault, an ancient réceptacle,

Where, for these many hundred years, the  
bones 40

Of all my buried ancestors are pack'd :  
Where bloody Tybalt, yet but green in earth,  
Lies fostering in his shroud; where, as they say,  
At some hours in the night spirits resort;—  
Alack, alack, is it not like that I,  
So early waking, what with loathsome smells,



Jul. Romeo! I come. This do I drink to thee.

And shrieks like mandrakes' torn out of the  
earth,  
That living mortals, hearing them, run mad;—  
O! if I wake, shall I not be distraught,  
Envir'd with all these hideous fears?  
And madly play with my forefathers' joints?  
And pluck the mangled Tybalt from his  
shroud?

VOL. I.

And, in this rage, with some great kinsman's  
bone,  
As with a club, dash out my desperate brains!  
O, look! methinks I see my cousin's ghost  
Seeking out Romeo, that did spit his body  
Upon a rapier's point:—stay, Tybalt, stay!  
Romeo! I come. This do I drink to thee.  
[She drinks from the vial, then throws  
herself upon the bed.]

[SCENE IV. Verona. Hall in Capulet's house.]

Enter LADY CAPULET and NURSE.

La. Cap. Hold, take these keys, and fetch  
more spices, nurse.  
Nurse. They call for dates and quinces in  
the pastry.<sup>1</sup>

Enter CAPULET.

Cap. Come, stir, stir, stir! the second cock  
hath crow'd,  
The curfew-bell hath rung, 't is three o'clock:—  
Look to the bak'd meats, good Angelica:  
Spare not for cost.

Nurse. Go, you cat-quean,<sup>2</sup> go,  
Get you to bed; faith, you'll be sick to-morrow  
For this night's watching.

Cap. No, not a whit: what! I have watch'd  
ere now  
All night for lesser cause, and ne'er been sick.

La. Cap. Ay, you have been a mouse-hunt<sup>3</sup>  
in your time;  
But I will watch you from such watching  
now.

[Exeunt Lady Capulet and Nurse.]

Cap. A jealous hood, a jealous hood!

Enter three or four Servingmen, with spits,  
logs, and baskets.

Now, fellow,

What's there?

First Serv. Things for the cook, sir; but I  
know not what.

Cap. Make haste, make haste. [Exit First  
Serv.] Sirrah, fetch drier logs:

<sup>1</sup> Pastry, the room where *paste* or *pastry* was made.  
<sup>2</sup> Cat-quean, mollicoddle; a man who meddles with  
women's business.  
<sup>3</sup> Mouse-hunt, a stoat; here used in the sense of a man  
who runs after women.

Call Peter, he will show you where they are.  
*Sec. Serv.* I have a head, sir, that will find  
 out logs,  
 And never trouble Peter for the matter. [*Exit.*  
*Cap.* Mass, and well said; a merry whore-  
 son, ha!  
 Thou shalt be logger-head. Good faith, 't is  
 day:  
 The county will be here with music straight,  
 For so he said he would:—I hear him near.—  
 [*Music within.*  
*Nurse!*—Wife!—What, ho!—what, nurse, I  
 say!

*Re-enter NURSE.*

Go waken Juliet, go and trim her up;  
 I'll go and chat with Paris:—hie, make haste,  
 Make haste; the bridegroom he is come al-  
 ready:  
 Make haste, I say. [*Exeunt.*]

SCENE V. Verona. Juliet's chamber:  
 morning.

*Nurse.* [*Without*] Mistress!—what, mistress!

*Enter NURSE.*

Juliet! fast, I warrant her, she:—  
 Why, lamb!—why, lady!—fie, you slug-a-  
 bed!

Why, love, I say!—madam! sweet-heart!—  
 why, bride!

[What, not a word? you take your penny-  
 worths now;

Sleep for a week; for the next night, I war-  
 rant,

The County Paris hath set up his rest,  
 That you shall rest but little. God forgive  
 me,]

Marry, and amen! how sound is she asleep!  
 I must needs wake her. Madam, madam,  
 madam!

[Ay, let the county take you in your bed; 10  
 He'll fright you up, i' faith. Will it not be?]

[*Undraves the curtains.*

What, dress'd! and in your clothes! and down  
 again!

I must needs wake you: Lady! lady! lady!  
 Alas, alas! Help! help! my lady's dead!  
 O, well-a-day, that ever I was born!—  
 Some *apra vike*, ho!—My lord! my lady!

*Enter LADY CAPULET.*

*La. Cap.* What noise is here?

*Nurse.* O lamentable day!

*La. Cap.* What is the matter?

*Nurse.* Look, look! O heavy day!

*La. Cap.* O me, O me!—My child, my only  
 life,

Revive, look up, or I will die with thee!— 20  
 Help, help!—Call help.

*Enter CAPULET.*

*Cap.* For shame, bring Juliet forth; her  
 lord is come.

*Nurse.* She's dead, deceas'd, she's dead;  
 alack the day!

*La. Cap.* Alack the day, she's dead, she's  
 dead, she's dead!

*Cap.* Ha! let me see her:—out, alas! she's  
 cold;

Her blood is settled, and her joints are stiff;  
 Life and these lips have long been separated;  
 Death lies on her like an untimely frost  
 Upon the sweetest flower of all the field.

*Nurse.* O lamentable day!

*La. Cap.* O woeful time! 30

*Cap.* Death, that hath ta'en her hence to  
 make me wail,

Ties up my tongue, and will not let me speak.

*Enter FRIAR LAURENCE and PARIS, with  
 Musicians.*

*Fri. L.* Come, is the bride ready to go to  
 church?

*Cap.* Ready to go, but never to return.

[O son! the night before thy wedding-day  
 Hath Death lain with thy wife:—see there she  
 lies,

Flower as she was, deflowered by him.]  
 Death is my son-in-law, Death is my heir;  
 My daughter he hath wedded: I will die,  
 And leave him all; life, living, all is Death's. 40

*Par.* Have I thought long to see this morn-  
 ing's face,

And doth it give me such a sight as this!

*La. Cap.* Accurs'd, unhappy, wretched,  
 hateful day!

Most miserable hour that e'er time saw  
 In lasting labour of his pilgrimage!  
 But one, poor one, one poor and loving child,

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lamentable day!  
ter?  
! O heavy day!  
y child, my only

s with thee!— 20

ET.

Juliet forth; her

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sight as this?

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er time saw

image!

and loving child,

But one thing to rejoice and solace in,  
And cruel death hath catch'd it from my  
sight!

[Nurse. O woe! O woeful, woeful, woeful day!  
Most lamentable day, most woeful day, 50  
That ever, ever, I did yet behold!

O day! O day! O day! O hateful day!

Never was seen so black a day as this:

O woeful day! O woeful day!

Par. Beguil'd, divorced, wronged, spited,  
slain!

Most detestable death, by thee beguil'd,

By cruel cruel thee quite overthrown!—

O love! O life!—not life, but love in death!

Cap. Despis'd, distressed, hated, martyr'd,  
kill'd!

Uncomfortable time, why cam'st thou now 60  
To murder, murder our solemnity?—

O child! O child!—my soul, and not my  
child!—

Dead art thou, dead! Alack! my child is  
dead;

And with my child my joys are buried.]

Fri. L. [Peace, ho, for shame! confusion's  
cure lives not

In these confusions.] Heaven and yourself  
Had part in this fair maid; now heaven hath  
all,

And all the better is it for the maid:

Your part in her you could not keep from  
death,

But heaven keeps his part in eternal life. 70  
The most you sought was her promotion;

For 't was your heaven she should be advanc'd:

And weep ye now, seeing she is advanc'd

Above the clouds, as high as heaven itself?

[O, in this love, you love your child so ill,

That you run mad, seeing that she is well:

She's not well married that lives married  
long;

But she's best married that dies married  
young.]

Dry up your tears, and stick your rosemary  
On this fair corse; and, as the custom is, 80

In all her best array bear her to church:

[For though fond nature bids us all lament,  
Yet nature's tears are reason's merriment.]

Cap. All things that we ordained festival,

Turn from their office to black funeral;

Our instruments to melancholy bells;

Our wedding cheer to a sad burial feast;  
Our solemn hymns to sullen dirges change;  
Our bridal flowers serve for a buried corse;  
And all things change them to the contrary. 90

Fri. L. Sir, go you in; and, madam, go  
with him;

And go, Sir Paris;—every one prepare

To follow this fair corse unto her grave:

The heavens do lour upon you for some ill;

Move them no more by crossing their high  
will. [Exeunt Capulet, Lady Capulet,

Paris, and Friar.

[First Mus. Faith, we may put up our  
pipes, and be gone.

Nurse. Honest good fellows, ah, put up,  
put up;

For, well you know, this is a pitiful case.

[Exit.

First Mus. Ay, by my troth, the case may  
be amended. 101

Enter PETER.

Pet. Musicians, O, musicians, "Heart's ease,  
Heart's ease:" O, an you will have me live,  
play "Heart's ease."<sup>1</sup>

First Mus. Why "Heart's ease?"

Pet. O, musicians, because my heart itself  
plays "My heart is full of woe:" O, play me  
some merry dump,<sup>2</sup> to comfort me.

First Mus. Not a dump we; 't is no time to  
play now. 110

Pet. You will not, then?

First Mus. No.

Pet. I will, then, give it you soundly.

First Mus. What will you give us?

Pet. No money, on my faith; but the  
gleek,<sup>3</sup>—I will give you the minstrel.

First Mus. Then will I give you the serv-  
ing-creature.

Pet. Then will I lay the serving-creature's  
dagger on your pate. I will carry no crotch-  
ets: I'll *re*<sup>4</sup> you, I'll *fa*<sup>4</sup> you; do you note  
me? 121

First Mus. An you *re* us and *fa* us, you;  
note us.

<sup>1</sup> Heart's ease, the name of a popular tune.

<sup>2</sup> Dump, a mournful tune.

<sup>3</sup> Gleek, a scold, or successful retort.

<sup>4</sup> Re, fa, the notes D and F in the musical scale.

*Sec. Mus.* Pray you, put up your dagger, and put out your wit.

*Pet.* Then have at you with my wit! I will dry-beat you with an iron wit, and put up my iron dagger. Answer me like men:

"When griping grief the heart doth wound,  
And doleful dumps the mind oppress,

Then music with her silver sound,"— 130

why "silver sound?" why "music with her silver sound?" What say you, Simon Catling?<sup>1</sup>

*First Mus.* Marry, sir, because silver hath a sweet sound.

*Pet.* Pretty!—What say you, Hugh Rebeck?<sup>2</sup>

*Sec. Mus.* I say "silver sound," because musicians sound for silver.

*Pet.* Pretty too!—What say you, James Soundpost?

*Third Mus.* Faith, I know not what to say. 140

*Pet.* O, I cry you mercy; you are the singer: I will say for you. It is "music with her silver sound," because such fellows as you have seldom gold for sounding:

"Then music with her silver sound,  
With speedy help doth lend redress."

[*Exit.*

*First Mus.* What a pestilent knave is this same!

*Sec. Mus.* Hang him, Jack!—Come, we'll in here; tarry for the mourners, and stay! dinner. [*Exeunt.*]

## ACT V.

## SCENE I. Mantua. A street.

*Enter ROMEO.*

*Rom.* If I may trust the flattering truth of sleep,

My dreams presage some joyful news at hand:  
My bosom's lord sits lightly in his throne;  
And all this day an unaccustom'd spirit  
Lifts me above the ground with cheerful thoughts.

I dreamt my lady came and found me dead—  
Strange dream, that gives a dead man leave  
to think!—

And breath'd such life with kisses in my lips,  
That I reviv'd, and was an emperor.  
Ah me! how sweet is love itself possess'd, 10  
When but love's shadows are so rich in joy!

*Enter BALTHASAR, booted.*

News from Verona!—How now, Balthasar!  
Dost thou not bring me letters from the friar?  
How doth my lady? Is my father well?  
How doth my lady? that I ask again;  
For nothing can be ill, if she be well.

*Bal.* Then she is well, and nothing can be ill:  
Her body sleeps in Capel's monument,

<sup>1</sup> *Catling*, a lute-string made of catgut.

<sup>2</sup> *Rebeck*, a musical instrument, with two or three strings, somewhat like a fiddle.

And her immortal part with angels lives.  
I saw her laid low in her kindred's vault, 20  
And presently took post to tell it you:

O, pardon me for bringing these ill news,  
Since you did leave it for my office, sir.

*Rom.* Is it even so?

[*He pauses, overcome by his grief.*

—then I defy you, stars!

Thou know'st my lodging: get me ink and paper,

And hire post-horses; I will hence to-night.

*Bal.* I do beseech you, sir, have patience:  
Your looks are pale and wild, and do import  
Some misadventure.

*Rom.* Tush! thou art deceiv'd:  
Leave me, and do the thing I bid thee do: 30  
Hast thou no letters to me from the friar?

*Bal.* No, my good lord.

*Rom.* No matter: get thee gone,  
And hire those horses; I'll be with thee  
straight. [*Exit Balthasar.*

Well, Juliet, I will lie with thee to-night.

Let's see for means:—O mischief! thou art  
swift

To enter in the thoughts of desperate men!

I do remember an apothecary,—

And hereabouts he dwells,—whom late 1  
noted

In tatter'd weeds, with overwhelming brows,



ay you, James;  
w not what to  
110  
u are the singer:  
music with her  
ows as you have

er sound,  
lend redress."

[*Exit.*  
nt knave is this

k!—Come, we'll  
rners, and stay!  
[*Eccunt.*]

angels lives.  
dred's vault, 20  
ell it you:  
ese ill news,  
office, sir.

come by his grief.  
d defy you, stars!  
get me ink and

hence to-night.  
have patience:  
l, and do import

hou art deceiv'd:  
I bid thee do: 30  
rom the friar?

r: get thee gone,  
ll be with thee  
[*Exit Balthasar.*  
thee to-night.  
ischief! thou art

desperate men:  
y.  
s,—whom late 1  
whelming brows,

Culling of simples; meagre were his looks, 40  
Sharp misery had worn him to the bones:  
And in his needy shop a tortoise hung,  
An alligator stuff'd, and other skins  
Of ill-shap'd fishes; and about his shelves  
A beggarly account of empty boxes,

Green earthen pots, bladders, and musty seeds,  
Remnants of packthread and old cakes of  
roses,  
Were thinly scattered, to make up a show.  
Noting this penury, to myself I said—  
"An if a man did need a poison now, 50



Rom. I do remember an apothecary.

Whose sale is present death in Mantua, 51  
Here lives a caitiff wretch would sell it him."  
O, this same thought did but forerun my need;  
And this same needy man must sell it me.  
As I remember, this should be the house:  
Being holiday, the beggar's shop is shut.  
What, ho! apothecary!

*Enter APOTHECARY.*

*Ap.* Who calls so loud?

*Rom.* Come hither, man. I see that thou  
art poor;  
Hold, there is forty ducats; let me have  
A dram of poison; such soon-speeding gear 60  
As will disperse itself through all the veins,  
That the life-weary taker may fall dead;

[And that the trunk may be discharg'd of  
breath  
63  
As violently as hasty powder fir'd  
Doth hurry from the fatal cannon's womb.]

*Ap.* Such mortal drugs I have; but Mantua's  
law

Is death to any he that utters them.

*Rom.* Art thou so bare, and full of wretched-  
ness,

And fear'st to die? famine is in thy cheeks,  
Need and oppression stareth in thine eyes, 70  
Contempt and beggary hangs upon thy back;  
The world is not thy friend, nor the world's  
law;

The world affords no law to make thee rich;  
Then be not poor, but break it, and take this.



*Ap.* My poverty, but not my will, consents.

*Rom.* I pay thy poverty, and not thy will.

*Ap.* Put this in any liquid thing you will,  
And drink it off; and, if you had the strength  
Of twenty men, it would dispatch you straight.

*Rom.* There is thy gold, worse poison to  
men's souls, so  
Doing more murders in this loathsome world,  
Than these poor compounds that thou mayst  
not sell.

I sell thee poison; thou hast sold me none.  
Farewell; buy food, and get thyself in flesh.

[*Exit Apothecary.*]

Come, cordial, and not poison; go with me  
To Juliet's grave, for there must I use thee.

[*Exit.*]

SCENE II. Verona. The Friar's cell.

FRIAR JOHN, *without.*

*Fri. J.* Holy Franciscan friar! brother, ho!

[*Enter FRIAR LAURENCE.*]

*Fri. L.* This same should be the voice of  
Friar John.

[*Enter FRIAR JOHN.*]

Welcome from Mantua: what says Romeo?  
Or, if his mind be writ, give me his letter.

*Fri. J.* Going to find a bare-foot brother out,  
One of our order, to associate me,  
Here in this city visiting the sick,  
And finding him, the searchers of the town,  
Suspecting that we both were in a house  
Where the infectious pestilence did reign, 10  
Seal'd up the doors, and would not let us forth;  
So that my speed to Mantua there was stay'd.

*Fri. L.* Who bare my letter, then, to Romeo?

*Fri. J.* I could not send it,—here it is  
again,

Nor get a messenger to bring it thee,  
So fearful were they of infection.

*Fri. L.* Unhappy fortune! by my brother-  
hood,

The letter was not nice, but full of charge,  
Of dear import; and the neglecting it  
May do much danger. Friar John, go hence; 20  
Get me an iron crow, and bring it straight  
Unto my cell.

*Fri. J.* Brother, I'll go and bring it thee.

[*Exit.*]

*Fri. L.* Now must I to the monument alone;  
Within this three hours will fair Juliet wake:  
She will beshrew me much, that Romeo 25  
Hath had no notice of these accidents;  
But I will write again to Mantua,  
And keep her at my cell till Romeo come;  
Poor living corse, clos'd in a dead man's tomb!

[*Exit.*]

SCENE III. Verona. A churchyard, with the  
tomb of the Capulets.

[*Enter PARIS, and his Page bearing flowers and  
a torch.*]

*Par.* Give me thy torch, boy: hence, and  
stand aloof;

Yet put it out, for I would not be seen.  
Under yond yew-trees lay thee all along,  
Holding thine ear close to the hollow ground;  
So shall no foot upon the churchyard tread,  
Being loose, unfirm, with digging up of graves,  
But thou shalt hear it: whistle then to me,  
As signal that thou hear'st some thing approach.  
Give me those flowers. Do as I bid thee, go.

*Page.* [*Aside*] I am almost afraid to stand  
alone 10

Here in the churchyard; yet I will adventure.

[*Retires.*]

*Par.* Sweet flower, with flowers thy bridal  
bed I strew;

O woe! thy canopy is dust and stones;  
Which with sweet water nightly I will dew,  
Or, wanting that, with tears distill'd by  
means:

The obsequies that I for thee will keep  
Nightly shall be to strew thy grave and weep.

[*The Page whistles.*]

The boy gives warning something doth ap-  
proach.

What cursed foot wanders this way to-night,  
To cross my obsequies and true love's rite? 20  
What, with a torch!—muffle me, night, awhile.

[*Retires.*]

[*Enter ROMEO, and BALTHASAR with a torch,  
mattock, &c.*]

*Rom.* Give me that mattock and the wrench-  
ing-iron.

bring it thee.  
[Exit.  
monument alone;  
air Juliet wake;  
at Romeo 25  
accidents;  
tua,  
Romeo come; --  
ad man's tomb!  
[Exit.

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ets.  
ring flowers and  
boy: hence, and  
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hollow ground;  
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ing up of graves,  
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thing approach.  
I bid thee, go.  
afraid to stand  
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will adventure.  
[Retires.  
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ears distill'd by  
ee will keep  
grave and weep.  
he Page achilles.  
ething doth ap-  
is way to-night.  
ne love's rite! 20  
ne, night, awhile.  
[Retires.  
AR with a torch,  
and the wrench-

Hold, take this letter; early in the morning  
See thou deliver it to my lord and father. 24  
Give me the light. Upon thy life, I charge  
thee,  
Whate'er thou hear'st or seest, stand all aloof,  
And do not interrupt me in my course.

Why I descend into this bed of death,  
Is partly to behold my lady's face; 29  
But chiefly to take thence from her dead finger  
A precious ring; a ring that I must use  
In dear employment: therefore hence, be gone:  
But if thou, jealous, dost return to pry



Par. O, I am slain!

In what I further shall intend to do,  
By heaven, I will tear thee joint by joint,  
And strew this hungry churchyard with thy  
limbs.  
The time and my intents are savage-wild;  
More fierce, and more inexorable far,  
Than empty tigers, or the roaring sea. 39  
Bal. I will be gone, sir, and not trouble you.  
Rom. So shalt thou show me friendship.  
Take thou that:  
Live, and be prosperous; and farewell, good  
fellow.  
Bal. [Aside] For all this same, I'll hide me  
hereabout:  
His looks I fear, and his intents I doubt.  
[Retires.

Rom. Thou détestable maw, thou womb of  
death, 45  
Gorg'd with the dearest morsel of the earth,  
Thus I enforce thy rotten jaws to open,  
[Breaking open the door of the tomb.  
And, in despite, I'll cram thee with more  
food!  
Par. [This is that banish'd haughty Mon-  
tague,  
That murder'd my love's cousin, with which  
grief, 50  
It is supposed, the fair creature died;  
And here is come to do some villainous shame  
To the dead bodies: I will apprehend him.]  
[Comes forward.  
Stop thy unhallowed toil, vile Montague!

Can vengeance be pursu'd further than death?  
Condemned villain, I do apprehend thee: 50  
Obey, and go with me; for thou must die.

*Rom.* I must indeed; and therefore came I  
hither.

Good gentle youth, tempt not a desperate man;  
Fly hence, and leave me: think upon these  
gone; 60

Let them affright thee. I beseech thee, youth,  
Put not another sin upon my head,  
By urging me to fury:—O, be gone!  
By heaven, I love thee better than myself;  
For I come hither arm'd against myself:  
Stay not;—be gone;—live, and hereafter say,  
A madman's mercy bade thee run away.

*Par.* I do defy thy conjurations,  
And apprehend thee for a felon here.

*Rom.* Wilt thou provoke me? then have at  
thee, boy! [*They fight.* 70

*Page.* O Lord, they fight! I will go call the  
watch. [*Exit.*

*Par.* O, I am slain! [*Falls*] If thou be  
merciful,

Open the tomb, lay me with Juliet. [*Dies.*

*Rom.* In faith, I will.—Let me peruse this  
face.

Mercutio's kinsman, noble County Paris!  
What said my man, when my betossed soul  
Did not attend him as we rode? I think  
He told me Paris should have married Juliet:  
Said he not so? or did I dream it so?  
Or am I mad, hearing him talk of Juliet, 80  
To think it was so? O, give me thy hand,  
One writ with me in sour misfortune's book!  
I'll bury thee in a triumphant grave;  
[*A grave? O, no! a lantern,<sup>1</sup> slaughter'd*  
youth,

For here lies Juliet, and her beauty makes  
This vault a feasting presence<sup>2</sup> full of light.  
Death, lie thou there, by a dead man interr'd.  
How oft when men are at the point of death  
Have they been merry! which their keepers  
call

A lightning before death: O, how may I 90  
Call this a lightning? ] [*He opens the doors*  
*of the tomb, and lays Paris within the*  
*doors: then approaches the bier on which*

<sup>1</sup> *Lantern*, a turret full of windows, giving light to a  
cathedral or other building.

<sup>2</sup> *Presence*, i.e. presence-chamber, or hall of audience.

*Juliet is seen lying.]* O, my love! my  
wife! 91

Death, that hath suck'd the honey of thy  
breath,

Hath had no power yet upon thy beauty:  
Thou art not conquer'd; beauty's ensign yet  
Is crimson in thy lips and in thy cheeks,  
And death's pale flag is not advanced there.  
Tybalt, ly'st thou there in thy bloody sheet?  
O, what more favour can I do to thee,  
Than with that hand that cut thy youth in  
twain,

To sunder his that was thine enemy? 100

Forgive me, cousin! Ah, dear Juliet,  
Why art thou yet so fair? [shall I believe  
That unsubstantial death is amorous;  
And that the lean abhorred monster keeps  
Thee here in dark to be his paramour?  
For fear of that, I still will stay with thee;  
And never from this palace of dim night  
Depart again: here, here will I remain  
With worms that are thy chamber-maids: ] O,  
here

Will I set up my everlasting rest; 110

And shake the yoke of inauspicious stars  
From this world-wearied flesh. Eyes, look  
your last!

Arms, take your last embrace! and, lips, O  
you

The doors of breath, seal with a righteous kiss  
A dateless bargain to engrossing death!—

Come, bitter conduct, come, unsavoury guide!  
Thou desperate pilot, now at once run on  
The dashing rocks thy sea-sick weary bark!  
Here's to my love! [*Drinks* ]—O true apothecary!  
119

Thy drugs are quick.—Thus with a kiss I die.  
[*Dies.*

*Enter, at the other end of the churchyard, FRIAR*  
*LAURENCE, with a lantern, cros, and spade.*

*Fri. L.* Saint Francis be my speed! how  
oft to-night

Have my old feet stumbled at graves!—  
[*Who's there?*

*Bd.* Here's one, a friend, and one that  
knows you well.

*Fri. L.* Bliss be upon you! Tell me, good  
my friend,

What torch is yond, that vainly lends his light

my love! my  
honey of thy  
thy beauty:  
y's ensign yet  
my cheeks,  
vanced there.  
bloody sheet?  
to thee,  
t thy youth in  
nemy? 100  
Juliet,  
all I believe  
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nster keeps  
ramour?  
y with thee;  
dim night  
I remain  
ber-maids: ] O,  
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ng death!—  
nsavoury guide!  
nce run on  
t weary bark!  
—O true apothe-  
119  
with a kiss I die.  
[Dies.  
churchyard, FRIAR  
one, and spade.  
my speed! how  
l at graves!—  
, and one that  
Tell me, good  
y lends his light?

To grubs and eyeless skulls? as I discern, 120  
It burneth in the Capels' monument.  
Bal. It doth so, holy sir; and there's my  
master,  
One that you love.  
Fri. L. Who is it?  
Bal. Romeo.  
Fri. L. How long hath he been there?  
Bal. Full half an hour. 130  
Fri. L. Go with me to the vault.  
Bal. I dare not, sir:  
My master knows not but I am gone hence;  
And fearfully did menace me with death,  
If I did stay to look on his intents.  
Fri. L. Stay, then; I'll go alone.—Fear  
comes upon me;  
O, much I fear some ill unlucky thing.  
Bal. As I did sleep under this yew-tree  
here,  
I dreamt my master and another fought,  
And that my master slew him.  
Fri. L. Romeo! —  
[Advances.]  
Alack, alack, what blood is this, which stains  
The stony entrance of this sepulchre? 140  
What mean these masterless and gory swords  
To lie discolour'd by this place of peace?  
[Enters the tomb.  
Romeo! O, pale! — Who else? what, Paris too?  
And steep'd in blood? Ah, what an unkind hour  
Is guilty of this lamentable chance! —  
The lady stirs. [Juliet wakes.  
Jul. O comfortable friar! where's my lord?  
I do remember well where I should be,  
And there I am:—Where is my Romeo? 150  
[Voice within.  
Fri. L. I hear some noise.—Lady, come  
from that nest  
Of death, contagion, and unnatural sleep:  
A greater power than we can contradict  
Hath thwarted our intents; come, come away.  
Thy husband in thy bosom there lies dead;  
[And Paris too!—come, I'll dispose of thee  
Among a sisterhood of holy nuns: ]  
Stay not to question, for the watch is coming;  
Come, go, good Juliet,—[Voice again] I dare  
no longer stay. [Exit Fri. L. 159  
Jul. Go, get thee hence, for I will not away.  
What's here? a cup, clos'd in my true love's  
hand?

Poison, I see, hath been his timeless end:—  
O churl! drink all; and leave no friendly drop  
To help me after!—I will kiss thy lips;  
Haply some poison yet doth hang on them,  
To make me die with a restorative. [Kisses him.]  
Thy lips are warm. 167  
First Watch. [Within] Lead, boy: which  
way?



Fri. L. Saint Francis to my speed!

Jul. Yea, noise? then I'll be brief. O happy  
dagger! [Snatching Romeo's dagger.  
This is thy sheath. [Stabs herself]; there rest,  
and let me die. 170  
[Falls on Romeo's body, and dies.  
Enter Watch, with the Page of PARIS.  
Page. This is the place; there, where the  
torch doth burn.  
First Watch. The ground is bloody; search  
about the churchyard:  
Go, some of you, whoever you find attach.  
[Exeunt some of the Watch.  
233

[Pitiful sight! here lies the county slain; 174  
And Juliet bleeding; warm, and newly dead,  
Who here hath lain these two days buried.—  
Go, tell the prince: run to the Capulets:  
Raise up the Montagues; some others search:—  
[*Exeunt others of the Watch.*  
We see the ground whereon these woes do lie;  
But the true ground of all these piteous woes  
We cannot without circumstance desery. 181

*Re-enter some of the Watch, with BALTHASAR.*

*Sec. Watch.* Here's Romeo's man; we found him in the churchyard.

*First Watch.* Hold him in safety, till the prince come hither.

*Re-enter others of the Watch, with FRIAR LAURENCE.*

*Third Watch.* Here is a friar, that trembles, sighs, and weeps:

We took this mattock and this spade from him, As he was coming from this churchyard side.

*First Watch.* A great suspicion: stay the friar too.]

*Enter the PRINCE and Attendants.*

*Prince.* What misadventure is so early up,  
That calls our person from our morning's rest?

*Enter CAPULET, LADY CAPULET, and others.*

*Cap.* What should it be, that they so shriek abroad? 190

*La. Cap.* The people in the street cry "Romeo,"

Some "Juliet," and some "Paris;" and all run,  
With open outcry, toward our monument.

*Prince.* What fear is this which startles in your ears?

*First Watch.* Sovereign, here lies the county Paris slain;

And Romeo dead; and Juliet, dead before,  
Warm and new kill'd.

*Prince.* Search, seek, and know how this foul murder comes. [*Exeunt others of the Watch.*

[*First Watch.* Here is a friar, and slaughter'd Romeo's man;

With instruments upon them, fit to open 200  
These dead men's tombs.

*Cap.* O heavens!—O wife, look how our daughter bleeds! 202

This dagger hath mista'en,—for, lo, his house<sup>1</sup>  
Is empty on the back of Montague,—  
And is mis-sheathed in my daughter's bosom!]

*La. Cap.* O me! this sight of death is as a bell,

That warns my old age to a sepulchre.

*Enter MONTAGUE and others.*

*Prince.* Come, Montague; for thou art early up,

To see thy son and heir more early down.

*Mon.* Alas, my liege, my wife is dead to-night; 210

Grief of my son's exile hath stopp'd her breath:

What further woe conspires against mine age?

*Prince.* Look, and thou shalt see.

*Mon.* O thou untaught! what manners is in this,

To press before thy father to a grave?

*Prince.* Seal up the mouth of outrage for a while,

Till we can clear these ambiguities,  
And know their spring, their head, their true descent;

And then will I be general of your woes,  
And lead you even to death: meantime forbear, 220

And let mischance be slave to patience.

[Bring forth the parties of suspicion.

*Fri. L.* I am the greatest, able to do least,  
Yet most suspected, as the time and place  
Doth make against me, of this direful murder;  
And here I stand, both to impeach and purge  
Myself condemned and myself excus'd.

*Prince.* Then say at once what thou dost know in this.

*Fri. L.* I will be brief, for my short date of breath

Is not so long as is a tedious tale. 230

Romeo, there dead, was husband to that Juliet;

And she, there dead, that Romeo's faithful wife:

I married them; and their stol'n marriage-day

<sup>1</sup> His house, i. e. the dagger's sheath.

look how our  
202  
lo, his house  
ague,—  
[her's bosom!]  
f death is as a  
ouchre.

others.  
- thou art early  
early down.  
ife is dead to-  
210  
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ainst mine age?  
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le. 230  
nd to that Ju-  
omeo's faithful  
tol'n marriage-

s sheath.

Was Tybalt's dooms-day, whose untimely  
death 234  
Banish'd the new-made bridegroom from this  
city;  
For whom, and not for Tybalt, Juliet pin'd.  
You, to remove that siege of grief from her,  
Betroth'd and would have married her per-  
force  
To County Paris: then comes she to me,

And, with wild looks, bid me devise some  
mean 240  
To rid her from this second marriage,  
Or in my cell there would she kill herself.  
Then gave I her, so tutor'd by my art,  
A sleeping potion; which so took effect  
As I intended, for it wrought on her  
The form of death: meantime I writ to  
Romeo,



Prince. For never was a story of more woe  
Than this of Juliet and her Romeo.

That he should hither come as this dire night,  
To help to take her from her borrow'd grave,  
Being the time the potion's force should  
cease.  
But he which bore my letter, Friar John, 250  
Was stay'd by accident, and yesternight  
Return'd my letter back. Then all alone  
At the prefixed hour of her waking,  
Came I to take her from her kindred's vault;  
Meaning to keep her closely at my cell,  
Till I conveniently could send to Romeo:  
But when I came, some minute ere the time  
Of her awaking, here untimely lay

The noble Paris and true Romeo dead.  
She wakes; and I entreated her come forth, 260  
And bear this work of heaven with patience:  
But then a noise did scare me from the tomb;  
And she, too desperate, would not go with me,  
But, as it seems, did violence on herself.  
All this I know; and to the marriage  
Her nurse is privy: and, if aught in this  
Miscarried by my fault, let my old life  
Be sacrific'd, some hour before his time,  
Unto the rigour of severest law.

Prince. We still have known thee for a holy  
man.— 270

Where's Romeo's man? what can he say in  
this? 271

*Bal.* I brought my master news of Juliet's  
death;

And then in post he came from Mantua  
To this same place, to this same monument.  
This letter he early bid me give his father,  
And threaten'd me with death, going in the  
vault,

If I departed not and left him there.

*Prince.* Give me the letter:—I will look on  
it.

Where is the county's page, that rais'd the  
watch?

*Sirrah,* what made your master in this place? 280

*Page.* He came with flowers to strew his  
lady's grave;

And bid me stand aloof, and so I did;

Anon comes one with light to ope the tomb;

And by and by my master drew on him;

And then I ran away to call the watch.

*Prince.* This letter doth make good the  
friar's words,

Their course of love, the tidings of her death:

And here he writes that he did buy a poison

Of a poor 'pothecary, and therewithal

me to this vault to die, and lie with Juliet

Where be these enemies?—Capulet!—Montague!

See, what a scourge is laid upon your hate,  
That heaven finds means to kill your joys with  
love!

And I, for winking at your discords too,  
Have lost a brace of kinsmen:—all are punish'd.

*Cap.* O brother Montague, give me thy hand:  
This is my daughter's jointure, for no more  
Can I demand

*Mon.* But I can give thee more:

For I will raise her statue in pure gold;

That while Verona by that name is known, 300

There shall no figure at such rate be set

As that of true and faithful Juliet.

*Cap.* As rich shall Romeo's by his lady's lie;  
Poor sacrifices of our enmity!

*Prince.* A glooming peace this morning with  
it brings;

The sun, for sorrow, will not show his head:  
Go hence, to have more talk of these sad  
things:

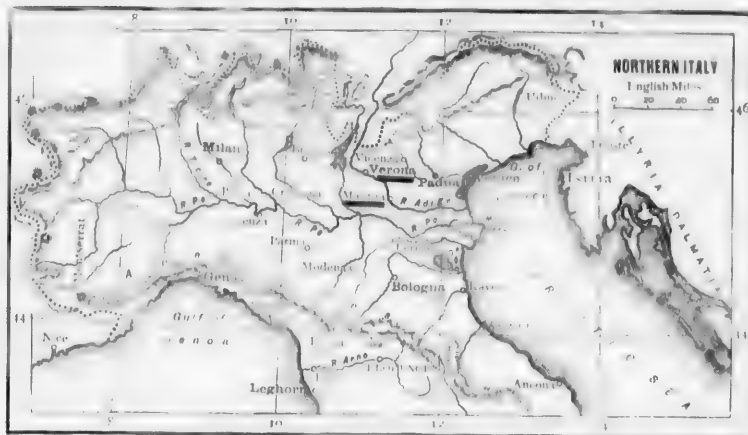
Some shall be pardon'd, and some punished:]

For never was a story of more woe 309

Than this of Juliet and her Romeo. [*Exeunt.*



# MAP TO ILLUSTRATE ROMEO AND JULIET.



## NOTES TO ROMEO AND JULIET.

### PROLOGUE.

1 This is omitted in FF. In Qq. it is given to *Chorus*, that is to say, to the same player who speaks the *Chorus* at the end of act I. After that, the *Chorus*, a relic of the old-fashioned plays before Shakespeare's time, is dropped. Some commentators suppose this prologue was not written by Shakespeare. It is possible he found it in the older play on this subject; but as it is inserted in Q 2 we may presume, if he did not write it, he at least adapted it. Its omission in the Folio shows how thoroughly that edition represents the then stage version of Shakespeare's play: It would naturally be omitted by the actors, as unnecessarily lengthening a play already quite long enough.

2 Line 12: *Is now the TWO HOURS' traffic of our stage.*—Compare prologue to *Henry VIII.* lines 9-13:

Those that come to see  
Only a show or two, and so agree  
The play may pass, if they be still and willing,  
I'll undertake may see away their shilling  
Richly in two short hours.

It is not easy to see how Romeo and Juliet could be played in the two hours without omitting a great deal

### ACT I. SCENE I.

3. Lines 1, 2: *We'll not CARRY COALS.*—This expression occurs very frequently in all our old dramatists, and in other writers down to the end of the 17th century. In *Grim the Collier of Croydon*, Clack the Miller says to Grim, "Carry coals at a collier's hands! If I do let my

mill be whined up in water and I hanged in the roof" (*Dod.*, vol. viii. p. 417). It was part of the duty of the lower menials of the household to "carry coals" to the kitchen; "hence," says Gifford (*Ben Jonson's Works*, vol. ii. p. 168), "they were called blackguards," a term since become sufficiently familiar, and never properly explained. According to this explanation, "one who carried no coals" would mean one of too proud a disposition to stoop to any low drudgery. It does not seem to me the explanation is very clear. Colgrave, under *teste*, translates "*Il a du feu en la teste*," "He is very cholerick, furious, or courageous; he will carry no coales." Is it possible that this expression may be connected with that used in *Proverbs* xxv. 22, and in *Romans* xii. 20, "To heap coals of fire on an enemy's head;" a man who would carry no coals being one of so furious a temper, that no patience or forbearance, on the part of his enemy, would appease his anger?

4. Line 3: *colliers*.—These men, like *coal-heavers* in the present day, were not in very good repute. The devil was often compared to a collier. Compare: "Is not for gravity to play at cherry-pit with Satan: hang him, foul collier" (*Twelfth Night*, iii. 4. 180).

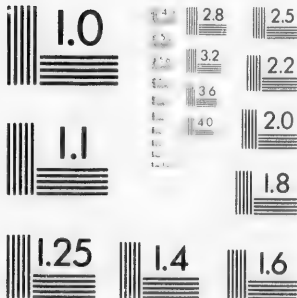
5. Line 27: *I will be CRUEL with the maids.*—This is the reading of Q. 4, Q. 5, neither of which is of any great authority. Q. 1 omits this sentence. Q. 2, Q. 3, FF. all read *civill* or *civil*, which may, very possibly, be the right reading; *civil* would mean "peaceful," in contradistinction to his being at war with the men; the equivocal being explained by what follows.





# MICROCOPY RESOLUTION TEST CHART

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6. Line 37: *here COMES two of the house of the Montagues.*—The disagreement between the verb and the nominative is intentional. It seems from a passage in Gascoigne's *Devises of a Masque*, written for the Right Hon. Viscount Mountacute, 1575, quoted by Malone, that the *Montague* family wore a token in their hats, in order to distinguish them from the *Capels* or *Capulets*.

7. Lines 48, 49: *I will bite my thumb at them.*—This mode of insult has nothing to do with what is called in Italy "giving the fico." Cotgrave, as Singer pointed out, describes it exactly under *faire la nique*, . . . "to threaten or defile, by putting the thumb nail into the mouth, and with a jerke (from the upper teeth) make it to knock."

8. Line 70: *remember thy SWASHING blow.*—Q. 2, Q. 3, and Ff. read *washing*; a reading justified, perhaps, by a quotation furnished by Dr. Brinsley Nicholson: "You see my quarter staffe . . . A *washing* blow of this is as good as a *Laundresse*, it will *wash* for the name sake." It is probable that the word *washing*, in the above passage, is really meant for *swashing*, and that the *s* is omitted for the sake of the pun.

9. Line 81: *Enter CAPULET in his GOWN.*—Compare the stage direction in *Hamlet* (Quarto 1603), iii. 4. 61, *Enter the ghost in his night gowne*. It is early morning in this scene; and Capulet comes out in what we should call his dressing-gown.

10. Line 102: *Canker'd with peace, to part your canker'd hate.*—Delius has a note on this passage, explaining it thus: "Rust, through long years of peace, has eaten into the partisans, just as hate has into the hearts of the rival factions."

11. Line 109: *To old Free-town, our common judgment place.*—Shakespeare got this word *Free-town* from Arthur Brooke's poem, in which the castle of the Capulets is so called (line 1974). It is a literal translation of *Villa Franca*.

12. Line 119: *Who, nothing hurt withal, hiss'd him in scorn.* The bombastic tone of the speeches in this scene is worth noting. Shakespeare is here in his early imitative vein.

13. Line 159: *Or dedicate his beauty to THE SUN.*—Qq. and Ff. read *the same*, meaning, I suppose, *the air*. The emendation is Pope's, and is universally adopted.

14. Line 166: *Is the day so young?*—In Marston's *Dutch Courtezan*, ii. 1, this expression is manifestly imitated:

*The morn'ne is yet but young.*—Works, vol. ii. p. 124.

15. Line 182 *et seq.*—It has been pointed out by some commentators that the affected nature of Romeo's speeches, in this scene, is in keeping with the spurious nature of his love for Rosaline. His language is very different when he is under the influence of his sincere passion for Juliet. In Grotto's *Hadriana*, alluded to in the Introduction, is a passage in the speech of Hadriana to the Nurse, describing her love for Latino, the antithetical character of which certainly resembles this and the following speech of Romeo (196–200); but whether the resemblance is close enough to warrant the inference that Shakespeare had Grotto's lines, either in the original or in

a translation, in his mind when writing this scene, let the reader determine for himself. The following is the passage from Grotto admirably translated by Mr. P. A. Daniel:

My sickness was a pleasure without joy;  
A will embracing yet repelling still,  
A care which nourisheth, and yet which slays,  
A labour given by heaven as a rest,  
A supreme good the source of every ill,  
An extreme ill the root of every good,  
A mortal wound inflicted by myself,  
A golden snare in which myself I've catch'd,  
A pleasant poison drank in at my eyes;  
Together ending and beginning life,  
A fever mix'd with freezing and with heat,  
A gall than honey and manna sweeter fit,  
A beauteous flame that burns yet not destroys,  
An insupportable and lightsome yoke,  
A happy suffering and a cherisht grief,  
A death immortal brimming o'er with life,  
A Hell that seems as 'twere a Paradise,  
—Daniel's *Romeo and Juliet*, &c. (New Shak. Soc. Series iii. No. 1, Introduction, p. xxx.).

16. Line 191: *Why such, BENVOLIO, is love's transgression.*—*Benvolio* was first inserted by Collier. Keightley supplied the remaining four syllables by *gentle cousin*.

17. Line 197: *Being PURG'd.*—So all the old copies, and correctly, I believe. Johnson suggested *urg'd*. Grant White thinks Shakespeare had in his mind the passage in the Gospels (Mat. iii. 12), "whose fan is in his hand, and he will thoroughly purge his floor." But except that *purge* means in both passages "to purify," I cannot see much connection between them. The meaning is clear enough: "Love is obscured with the fume of sighs as a fire is by smoke,—being *purged*, or purified of the fume and of the smoke, both love and fire burn clear."

18. Line 217: *From love's weak childish bow she lives UNHARM'D.*—Q. 1 reads, '*Gainst Cupid's childish bow she lives unharm'd*.' The other Qq. and Ff. as in text; except that they have *uncharm'd*, which Collier proposed to alter to *encharm'd*, meaning that "she was magically *encharm'd* from love's bow by chastity." The *from*, as well as the '*gainst*,' certainly point to *unharm'd* as being the right reading; but it is possible Shakespeare wrote, or intended to write, as Lettsom and Grant White have suggested:

*'Gainst love's weak childish bow she lives encharm'd,*

*i.e.* she was protected by a charm against love's arrows. Steevens thinks that these speeches of Romeo about Rosaline's imperviousness to love's arrows, &c. were an oblique compliment to Queen Elizabeth. Certainly, her Majesty being at least over sixty years old, and unmarried, when this play was written, the compliments on her celibacy were better timed than those on her beauty.

19. Line 222: *with her dies beauty's store.*—Qq. and Ff. read *with beauty dies her store*, which would mean, I suppose, that her chief wealth, being *beauty*, would *die with her*; rather a commonplace sentiment. We have followed, in the text, Theobald's generally accepted emendation, which makes better sense, and expresses an idea which seems a favourite one with Shakespeare. One example will suffice:

For he, being dead, with him is beauty slain.

—Venus and Adonis, line 1019.

ing this scene, let the following is the pas-  
by Mr. P. A. Daniel:  
out joy;  
ill,  
t which slays,  
st.  
ery ill,  
good,  
elf.  
I've catch'd,  
y eyes;  
life.  
with heat,  
eeter far,  
t not destroys,  
yoke,  
grief,  
with life,  
raoise.  
, &c. (New Shak. Soc.  
duction, p. xxx.)  
a love's transgression.  
r. Keightley supplied  
e cousin.

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ested urg'd. Grant  
mind the passage in  
is in his hand, and  
' But except that  
purify," I cannot see  
he meaning is clear  
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FF. as in text; except  
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lives encharm'd,  
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s store.—Qq. and Ff.  
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ng beauty, would die  
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dations expresses an  
idea Shakespeare. One ex-

beauty slain.  
and Adonis, line 109.

Compare also Twelfth Night, 1. 5. 250-261. It is plain from the context that Romeo means to say that by resolving to remain chaste she will leave behind no inheritor of her beauty.

20. Line 224: *and in that sparing makes huge waste.*—An exactly parallel expression occurs in Sonnet i. line 12: And, tender churl, mak'st waste in niggarding.

21. Line 235: *To call hers, exquisite, in question more.*—This is generally explained "To call hers (i.e. her beauty) which is exquisite, the more into my remembrance." To call in question does not here mean to doubt or dispute; but, as Malone says, "*questi-n* means conversation." It may be the right reading is, *To call her exquisite, i.e. her exquisiteness*; the adjective being used as a substantive.

22. Line 236: *These happy MASKS.*—The masks referred to here are not the masks worn by the ladies among the audience, as Steevens suggests, but the masks worn by ladies habitually, apparently much as veils are, or were worn in our time, partly to keep the sun off, and partly to add the charm of mystery to the features. Compare Love's Labour's Lost, ii. 1. 124:

Now fair befall your mask!

23. Line 244: *I'll pay that DOCTRINE.*—For this use of doctrine as "instruction" or "teaching," compare Love's Labour's Lost, iv. 3. 350:

From women's eyes this doctrine I derive.

## ACT I. SCENE 2.

24. Line 9: *She hath not seen the change of FOURTEEN YEARS.*—In Brooke's Poem (line 1800), Capulet says of his daughter:

Scarce saw she yet full xvi years.

and in Painter's translation of the story "the Lord Antonio" (Capulet) speaks of Juliet as "not attained to the age of xviii yeares" (p. 121, l. 25, Daniel's edn.). It is possible that Shakespeare, copying Brooke, mistook the xvi for xiv; but he may have reduced his heroine's age by two years to make it correspond better to the Nurse's allusion about the earthquake.

25. Line 15: *She is the hopeful lady of my EARTH.*—This line is evidently corrupt; earth makes no sense. In spite of Steevens' gallant attempt to explain it as a gallicism = *filie de terre*, i.e. heiress. The line stands alone in this speech as the only unrhymed one; and the repetition of earth, which occurs in the line above, is singularly unmeaning, and looks very much like a printer's error. Can the true reading be *ee for eye*? It is an old form, used by Gower, and is still in use in poetry; but I cannot find it in Shakespeare. Skent says, under eye, that Chaucer uses the form *ye*, though the scribes commonly write it eye. The hopeful lady of my EYES, would mean "the lady whom I look on with hope." Capulet having no son, it was in Juliet that all his hopes of continuing his family must have centred.

26. Lines 26-28:

Such comfort, as do lusty YOUNG MEN feel  
When well-apparell'd APRIL on the heel  
Of limping winter treads.

## NOTES TO ROMEO AND JULIET.

Johnson proposed to alter *young men* to *yeomen*, referring to the pleasure with which farmers receive the spring. Malone, most aptly, quotes:

When proud-pied April dressed in all his trim,  
Hath put a spirit of youth in everything.

—Sonn. xcvi. 3.

27. Lines 31-33:

And like her most whose merit most shall be;  
Which, on more view, of many mine, being one,  
May stand in number, though in reckoning none.

This passage has given rise to numerous emendations and to an exhibition of verbal gymnastics very edifying. One thing seems certain, that Shakespeare here refers to the proverbial expression "one is no number." Compare:

Among a number one is reckon'd none.

—Sonn. cxxxvi. 18.

The reading of our text is that of Q. 4, Q. 5, differently stopped; Q. 2, Q. 3, and Ff. all read "Which one;" Q. 1 *Such amongst*. The meaning, which is unnecessarily involved by the affected mode of expression, is, "Which (i.e. the one whose merit most shall be), when you have seen more of her, my daughter, being one, may appear the number one (in merit) of many, though one is reckoned none." The close similarity of the expression in the Sonnet, and that in the last line quoted, should be observed.

28. Lines 52, 53:

Rom. Your plaitain-leaf is excellent for that.

Ben. For what, I pray thee?

Rom.

For your broken shin.

Compare Love's Labour's Lost, iii. 1. 71-75.

29. Lines 67-75.—This we have printed in verse, as first suggested by Capell. It is not necessary to suppose that, as Capulet wrote out the list, it was in anything but prose; but as Romeo reads it, he makes it into verse by putting in a few epithets; this he does for a joke.

30. Line 73: *My fair niece Rosaline.*—From this it would seem that Rosaline, Romeo's first love, was also a Capulet, unless this is another Rosaline. If she were of his enemies' house, it might account for her coldness to him.

31. Line 85: *come and CRUSH a cup of wine.*—The expression, which occurs frequently in the old plays, has been compared to the modern expression "to crack a bottle of wine." No satisfactory attempt to explain it seems to have been made. Brewer, in his Dictionary of Phrase and Fable, says it is from the Italian *crosciare*, "to decant." This is one of Dr. Brewer's little jokes. *Crosciare* means "to squash, . . . to squeeze; but properly to fall violently as doth a sudden storm of rain or hail upon the tiles or slates of houses."—Florio (*anh roce*). It is possible the phrase might have been suggested by the idea of squeezing out the last drop.

32. Line 94: *then turn tears to FIRE.*—Most modern editors, following Pope, change *fire* to *fires* for the sake of the rhyme with *liars*. But Qq. Ff. all read *fire*; instances of singular and plural words of the same termination being made to rhyme are not uncommon. *Fires* is a much weaker expression than *fire* in this passage.

33. Line 99: *Tut, you saw her fair, none else being by.*—By strongly emphasising the *her*, which is evidently intended, it is not necessary to repeat the *Tut*, as F. 2 does, for the sake of the metre.

34. Line 102: *lady-love.*—All the old copies read *ladies love*, which makes no sense, as it was Rosaline's beauty, not her love, that was to be weighed "against some other maid."

## ACT I. SCENE 3.

35. Line 4: *God forbid!*—The meaning of this expression is not very clear. Staunton remarks this is "an exquisite touch of nature. The old nurse . . . uses *lady-bird* as a term of endearment; but recollecting its application to a female of loose manners, checks herself;—*God forbid!* her darling should prove such a one!" Dyce says Staunton is altogether mistaken, and that all the Nurse means is "*God forbid* that any accident should keep her away!" Staunton's explanation certainly seems the more probable one, and most consistent with the Nurse's character; but except one passage from Fletcher's poems, quoted in Halliwell (*sub voce*), I cannot find any instance of the occurrence of the word *lady-bird* in the sense referred to by Staunton.

36. Line 8 *et seq.*—This speech of Lady Capulet, and the speeches of the Nurse, we have printed as prose, following all the old editions, in preference to the modern editors who have tried to make verse of what was surely never intended for it. Why should Shakespeare be made to violate every rule of rhythm and metre, for the sake of trying to strain this conventional prose into blank verse? This is a case in which the authority of the old copies should go for something.

37. Line 16: *Lammas-tide.*—That is, the first of August, when offerings of the first-fruits of the harvest were formerly made. The derivation of the word is from A. Sax *hlāf-mæsse*, *hlān-mæsse*, i.e. loaf-mass, bread mass, or bread-feast. A loaf was frequently offered in place of the first-fruits, hence the name.

38. Line 25: *'T is since the earthquake nor eleven years.*—Mention has been made in the Introduction (page 179), of the use which has been made of this allusion of the Nurse to an earthquake in attempting to fix the date of the play. Hunter was the first to point out that the reference was not to the petty trembling of the earth, felt in London in 1580; but to the terrible earthquake in Italy, in 1500, which destroyed Ferrara. Staunton mentions a small tract by Thomas Purfoote, in which the writer describes the destructive effects of that earthquake, which began on Nov. 11th, 1570, and continued, at intervals, till the 17th of the same month. It is quite possible Shakespeare may have seen this tract.

39. Line 28: *wormwood.*—The *Artemisia Absinthium*, from which *absinthe* is made. Halliwell quotes a passage from Cawdray's *Treasury or Storehouse of Similies*, 1600, in which this practice of putting wormwood on the breast to wean children from sucking is mentioned, and an edifying simile founded on it.

40. Line 31: *may, I do BEAR A BRAIN.*—An expression

found, not unfrequently, in the old dramatists, e.g. in Marston's *Dutch Courtezan*, iii. 1, "'t is I that must bear a brain for all" (Works, vol. ii. p. 155).

41. Line 38: *she could stand HIGH-LONE.*—The two first Quartos preserve this old-fashioned word. Q. 3, Q. 4, and F. all read *alone*. Compare Middleton's *Blurt, Master Constable* (ii. 2), "when I could not stand a' *high lone* without I held by a thing" (Works, vol. i. p. 262). It seems generally to have been used in the form of a *high* or a *his lone*. Hence, perhaps, in Q. 3 we find a *lone* written as two words.

42. Line 76: *he's a MAN OF WAX.*—This is a complimentary, not, as one would think, a contemptuous expression. The following passage in Field's *A Woman is a Weathercock*, i. 2, illustrates its meaning:

Why, boy, his resemblance would enkindle sin.

O foot, O leg, O hand, O body! face!

By Jove, it is a little *man of wax*.

—Dodsley, vol. xi. p. 19.

43. Line 83: *Examine every MARRIED lineament.*—Q. 2 alone reads *married*: all the rest read *several*, which, following *every*, is decidedly cacophonous, besides being commonplace. *MARRIED* here means "harmoniously united:" it is used in a very similar sense in the Sonnets:

If the true concord of well-tuned sounds,

By unions *married*, do offend thine ear. —viii. 5, 6.

44. Line 86: *in the MARGENT of his eyes.* See Love's Labour's Lost. Note 50.

45. Line 89: *The fish lives in the SEA.*—Mason proposed to read, "in the *shell*," which certainly makes the passage apparently less obscure. Stevens explains it that the *fish* is not yet caught whose skin is to supply the cover of the book. A wife is called a *feme covert* in legal phraseology. *Fish-skin* covers were used for books. The whole speech is ridiculously affected and obscure.

## ACT I. SCENE 4.

46. Line 7: *nor no without-book prologue.*—The whole of this speech, as well as Romeo's which precedes it, refers to the custom of a party of maskers being introduced by one of their party speaking a written, or unwritten speech by way of *prologue*. An instance of such a *without-book prologue* is that which *Moth* attempts to speak for the Masque of the Russians in Love's Labour's Lost, v. 2. 153-173. Lines 7, 8 are found only in Q. 1.

47. Line 38: *'U'll be a CANDLE-HOLDER and look on.*—Stevens quotes from Ray's *Proverbial Sentences*, "A good *candle holder* proves a good *g* . . ." i.e. one who can look on at gaming makes a *g* . . . *ayer*—because, presumably, he is cool, and can keep *g* . . . *its* about him. In Alfred De Musset's *Comédies et Proverbes*, vol. ii. is a comedy in two acts, called "*Le Chaudelier*," which sufficiently explains what a *candle-holder* came to mean.

48. Line 40: *Tut, dun's the mouse, the constable's own word.*—There is some allusion here which has not yet been explained. *Dun's the mouse* is a phrase found in other plays of this period. In "*The Two Merry Milk-*

and dramatists, e.g. in 'tis I that must bear (55).

ONE.—The two first word. Q. 3, Q. 4, and Meton's Blurt, Master of stand a' high tone s, vol. i. p. 262). It in the form of a high Q. 3 we find a lone

This is a complin. en-emptuous expression. Woman is a Weather-

enkindle sin.

of facet  
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ED lineament.—Q. 2 and severall, which, fol-ious, besides being eans "harmoniously sense in the Sonnets: ned sounds, d time ear. —viii. 5. 6.

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4.

prologue.—The whole which precedes it, ro-ers being introduced ritten, or unwritten stance of such a with-oth attempts to speak Love's Labour's Lost. ly in Q. 1.

OLDER and look on.—al Sentences, "A good i.e. one who can yer—because, pre-its about him. In r. verbes, vol. ii. is a andelier," which suf-der came to mean.

ee, the constable's own re which has not yet is a phrase found in The Two Merry Milk-

nials, or the Best Words Wear the Garland, a Comedy by J. C." 1620, we find the following passage (l. 2):

*Der. Is't done? Jul. If my consent will do't 'tis. Der. Why, then, 'tis done, and dun's the mouse, and undone all the Courtiers.*

Here we have the same play on the words *done* and *dun*. It is just possible that this phrase may have been used by the Constable when he was induced, by the usual argument, not to see what was going on. *Dun* means dark; and, as mice come out at night, it may have meant no more than "All right, I don't see you." *Mouse* was used commonly as a term of endearment; perhaps this sense of the word may help us to understand the original meaning of the phrase.

49. Line 41: *If thou art dun, we'll draw thee from the mire*.—In a note on Ben Jonson's Masque of Christmas, Gifford gives an explanation of the game here alluded to, which, stripped of its verbiage, amounts to this:—A log of wood, called *Dun* the cart horse, is brought into the middle of the room, some one cries out, "*Dun is stuck in the mire!*" Two of the players come forward, and, with or without ropes, commence to try to drag it out; they pretend to be unable to do so, and call for help; some of the others join them, and make awkward attempts to draw *Dun* out of the *mire*, in the course of which the log is made to fall on the toes of some of the players. Gifford says he often played at this game; "he was a simple-minded man, and we are bound to believe him.

50. Line 53: *Queen Mab*.—This is the first mention of *Queen Mab*, as the Fairy Queen, that has been discovered. The name was at first supposed to have been derived from Habundia, otherwise Dame Abundie or Habundie; but Mr. W. J. Thoms (Three Notelets on Shakespeare, 1865) clearly proves that *Mab* is a name of Celtic derivation, *Mab* being the title of the chief of the Irish fairies. "*Mab* both in Welsh and in the kindred dialects of Brittany signifies a child or infant," and therefore is a name most applicable to the diminutive sovereign described by Mercutio. (See Furness' note in his New Variorum edn. *Romeo and Juliet*, pp. 61, 62.)

51. Lines 65, 66:

*Not half so big as a round little worm  
Prick'd from the lazy finger of a maid.*

Nares quotes, under *Idle Worms*:

*Keep thy hands in thy muff, and warn the idle  
Worms in thy fingers' ends.*

—Beaumont and Fletcher, *Woman Hater*, iii. 1, Works, vol. ii. pp. 437, 438.

What these *idle worms* really were, or what they were supposed to be, seems a mystery. The passage quoted by Nares is the only one, besides that in our text, which I have come across, wherein any reference is made to this supposed parasite. I am informed by Dr. C. M. Campbell that neither the *Aene punctata* or "maggot pimple," nor the *Pomoxia folliculorum* (which is a common parasite found in the sebaceous follicles of the skin), ever occurs in the *fingers*. He also tells me that among the Lowland Scotch the toothache is still called *the worm*; and that in China the native charlatans still profess to cure toothache by extracting a live *maggot* from the hollow of a decayed tooth. Dr. Campbell thinks it probable that, in order to encourage the belief that *lazy fingers* bred *worms*,

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the thrifty housewife might have smartly pricked the finger of the maid who indulged in idleness, and produced a live *maggot* as coming from it.

52. Line 72: *O'er courtiers' knees, that dream on court-sies straight*.—F. 2, F. 3, F. 4 read *countrie*. Tyrwhitt conjectured *countrie*; which may be the right reading, as we have a *courtier* mentioned again below, line 77.

53. Line 77: *a courtier's nose*.—Collier's MS. Notes substituted *counsellor's* to avoid the repetition of *courtier*.

54. Line 89: *That plats the manes of horses in the night*.—Douce (p. 426) says that this alludes to a superstition that "certain malignant spirits, in the likeness of women clothed in white, haunted stables in the night time carrying tapers of wax, which they dropped on the horses' manes, thinly plaiting them in inextricable knots."

ACT I. SCENE 5.

55. Line 29: *turn the tables up*.—Steevens says "that ancient tables were flat leaves, joined by hinges, and placed on tressels. When they were to be removed, they were therefore *turned up*."

56. Line 83: *You will set cock-a-hoop*.—Various explanations have been given of this phrase. It is generally admitted now to be a form of the French *coq-à-l'hoppe*, i.e. "a cock with his crest up." Cotgrave gives "to set cock-a-hooper. *Se goguer*;" and under *se goguer*, he gives "to take his pleasure . . . set cock-a-hooper, throw the house out at windowes." It is evident that the expression there intended is not *cock-a-hoop* in the sense generally accepted, but *cock-on-hoop*, which is thus explained by Bailey: "*Cock on Hoop* [i.e. the spigot or cock being laid on the hoop and the barrel of ale stunn'd, i.e. drunk without intermission] at the height of mirth and jollity." No such expression as *coq à huppe* is to be found in any French dictionary that I have seen; while Cotgrave gives as one sense of *Hupe* or *Huppe*, "The whoope or dung-hill cocke." It may be observed that in the quotation from Butler's *Hudibras* (part i. canto iii. 13, 14):

And having routed the whole troop,  
With victory was cock-a-hoop,

which most dictionaries give as an explanation of the use of this expression, the explanation given by Bailey of *cock-on-hoop* would make quite as good sense, as that given in all the dictionaries of *cock-a-hoop* (*coq à huppe*).

57. Lines 93, 94:

*but this intrusion shall*

*Now seeming sweet convert to bitter gall.*

i.e. "This intrusion shall convert what now seems sweet to bitter gall."

58. Line 100: [*Kissing her*].—Malone says that Shakespeare "here, without doubt, copied from the mode of his own time; and kissing a lady in a public assembly, we may conclude, was not thought indecorous." But it may be doubted if every one was intended to see the kisses interchanged between Romeo and Juliet on this occasion. Grant White, in Shakespeare's Scholar, has a very sensible note on this scene, in which he points out that, for the most part, representatives of Juliet on the stage fall

to appreciate the archness of the dialogue here, and play the daughter of Capulet with too serious an air. It is pretty evident that Juliet has no objection to Romeo's practical illustration of the art of kissing.

59. Line 110: *Shall have the CHINKS*.—This expression, which one would think was a modern vulgarism, only occurs in this passage in Shakespeare. Tusser uses it, "Have chinks in thy purse" (p. 191).

## ACT II. SCENE I.

60. Line 2: *Turn back, DULL EARTH, and find thy centre out*.—By *dull earth*, according to Clarke, Romeo means "the earthlier portion of himself," i.e. I presume, his body. Delius aptly quotes, apropos of the latter part of the line:

Poor soul, the centre of my sinful earth.—Sonn. cxlvi. 1.

61. Line 7: *Humours'-madman! Passion-lover!*—These four words are printed in Q<sub>4</sub> and F<sub>4</sub> as separate words; as if Mercutio were invoking the impersonal and the personal at the same time. Singer first hyphenated the words as in the text; an emendation which certainly makes sense of what before was mere confusion. Daniel boldly reads:

"Humorous madman, passionate lover,"

and possibly he is right. The whole of this speech is very carelessly printed in the old copies.

62. Line 13: *Young ABRAHAM Cupid, he that shot so trim*.—All the old copies concur in reading *Abraham*. Upton's conjecture *Adam*, referring to *Adam Bell*, the celebrated archer, has been very generally adopted; but, on the whole, there seems no need to alter the text here. *Abraham* is one of the many forms of *Abram*, *abron* = *auburn*. See Coriolanus, ii. 3. 21, where F. 1, F. 2, F. 3 all read *Abram*, and F. 4 reads *auburn*. Compare Middleton's Blurt, Master Constable ii. 2:

A goodly long thick *Abram-colour'd* beard.

—Works, vol. i. p. 259.

*Abraham* may also have another meaning, as beggars who wandered about the country, after the suppression of the monasteries, were called *Abraham-men*, thus defined in the Fraternitè of Vacabondes, 1575, "an *Abraham-man* is he that walketh bare armed and bare legged, and faineth himself mad, &c." (See Halliwell's Dictionary, *sub voce*). Batley gives *Abram Coves* "naked or poor man." So that Cupid, for more reasons than one, might be humorously described as *Abraham Cupid*, being both a cheat and naked. Schmidt, in his Lexicon (*sub voce*, *Abraham*), explains this name as being applied to Cupid, "in derision of the eternal boyhood of Cupid, though, in fact, he was at least as old as Father Abraham." The latter part of the verse is taken almost *verbatim* from the Ballad of King Cophetua:

The blinded boy that shoots so trim.

—Percy's Reliques (edn. 1857), p. 93.

In this case Q. 1 has preserved the right reading, all the old copies substituting *true* for *trim*.

63. Line 16: *The APE is dead*.—So Nashe talks of having read Lilly's Euphrues "when he was a little *ape* at Cam-

bridge" (Var. Ed. Note, vol. vi. p. 73). The word was used sometimes as a term of humorous affection. Compare "Alas, poor *ape*, how thou sweatest!" (II. Henry IV. ii. 4. 234).

64. Line 28: *Is fair and honest; in his mistress' name*.—In Q<sub>4</sub> and F<sub>4</sub> this line runs thus:

*My invocation is fair and honest, and in his mistress name.*

Q. 2 alone omitting the second *and* which spoils the metre. *My invocation* belongs, evidently, to the line above; and is so printed by all modern editors.

65. Line 39: *truckle-bed*.—This was a small bed on castors, which was placed under the large or standing-bed, as it was called, during the day, and pulled out at night for the use of the male or female attendant. It was also called a *trundle-bed*. See Dick of Devonshire, v. 1:

In my feebitten *Trundle bed*.

—Bulken's Old Plays, vol. ii. p. 87.

## ACT II. SCENE 2.

66. Line 1: *He jests at scars, &c.*—Romeo overhears what Mercutio says. There is no indication of any change of scene in the old copies, nor did any take place on the stage in Shakespeare's time; neither is there any direction for Romeo's entrance. He merely stepped to the back of the stage at the beginning of the scene, and was supposed to be concealed from the others, not coming out till they had gone. Juliet would appear on the "upper stage," which did duty in the old plays for so many purposes.

67. Lines 8, 9:

*Her vestal livery is but PALE AND GREEN,  
And none but FOOLS do wear it.*

This is an allusion to the *white and green* which were the colours of the royal livery in the time of Henry VIII. (according to Collier), and were, undoubtedly, those of the dress of Will Summers, the King's Fool. *Pale* is the reading of Q. 1; all the other old copies read *sick*, which may have been taken by mistake from line 5 above, or may have been used as if referring to *green sickness*, an ailment common among young maidens.

68. Line 25: *That I might KISS that cheek!*—*Kiss* is the reading of Q. 1; it seems preferable to *touch*, the reading of all the other old copies.

69. Line 29: *white, upturned*.—So all the old copies; but Theobald printed these as one word, *white-upturned*, and is followed by nearly all the modern editors. What does *white-upturned* mean? With the *white* of the eye *upturned*, I suppose. Do not the separate epithets better express the appearance of an upturned eye by moonlight? If any one will observe the eyes of the person he loves looking upwards, when the moon is shining, he will see that the *white* is brought into great prominence by the peculiar light of the moon. *White-upturned* seems comparatively commonplace.

70. Line 31: *lazy-pacing*.—This is another instance of the true reading being obtained from Q. 1. All the other old copies read *lazy-puffing*, an epithet which Grant White

ACT II. Scene 2.

73. The word was  
rous affection. Com-  
test!" (II. Henry IV.

his mistress' name. —

in his mistress name.

which spoils the metre,  
to the line above; and

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large or standing-bed,  
and pulled out at night  
tendant. It was also  
Devonshire, v. 1:

little bed.  
Old Plays, vol. ii. p. 87.

E. 2.

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is shining, he will see  
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from Q. 1. All the other  
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ACT II. Scene 2.

holds to be very appropriate to the clouds known as  
*cumuli*, "that puff themselves out into swelling breasts  
of rose-tinted white.

71. Line 39: *Thou art thyself, though not a Montague.*—  
A very great amount of unnecessary ingenuity has been  
expended on this line. The meaning seems quite clear;  
"I love thee for thyself; thou art thyself, even if thou  
deniest thy father and refusest thy name" (see line 34).

72. Lines 92, 93:

at lovers' perjuries,  
They say, Jove laughs.

Compare Day's Humour out of Breath, iv. 1:

Jove himself sits and smiles  
At lovers' perjuries. —Works, p. 55 (of play).

Both passages are taken, most probably, from Ovid's  
Artis Amatoria, lib. 1, 633:

Jupiter ex alto perjuria ridet amantum.

"This Shakspeare found," says Douce, "perhaps in  
Marlow's translation,"

For Jove himself sits in the azure skies  
And laughs below at lovers' perjuries.

73. Lines 95-97: Surely these three lines were never  
equalled in any love poem ever written: the mingled  
simplicity and passion—unconscious passion though it  
be—are wonderfully true to nature. The last sentence,  
but else, not for the world, is hardly ever spoken on the  
stage with any proper appreciation of the intense passion  
which it so thinly conceals.

74. Line 98: *In truth, fair MONTAGUE.*—Why does  
Juliet use here the hated name of *Montague*? Is it an  
oversight; or does she purposely recall the barrier between  
her and Romeo, which her love is determined to overlook?

75. Lines 117-120.—Compare Romeo's misgivings, i. 4.  
106-111. The foreboding of evil, which both the lovers  
feel, is a very dramatic touch.

76. Line 160: *tassel-gentle.*—Stevens says this is the  
*tiercel* or male of the goshawk, so called because it was  
a *tierce* or *third* less than the female. The name *gentle*  
was given to this species of hawk because it was so easily  
tamed. According to Malone, the *tiercel-gentle* was the  
species of hawk appropriated to the prince; hence Juliet  
applies the name to Romeo.

77. Line 171: *I have forgot why I did call thee back.*—  
This is one of the many exquisite touches in this scene.  
Juliet can scarcely have forgotten why she called Romeo  
back, because she has already asked him what time she  
is to meet him on the morrow, quite sufficient reason for  
recalling him; but she is so unwilling to part with him,  
she pretends there was something else she had forgotten.

ACT II. SCENE 3.

78. Lines 3, 4:

And recked darkness, like a drunkard, reels  
From forth day's path and Titan's fiery wheels.

Compare with this passage the following from Crashaw's  
poem, "On a Foul morning, being then to take a jour-  
ney":

NOTES TO ROMEO AND JULIET.

ACT II. Scene 4.

Where art thou Sol while thus the blind fold Day  
Sluggers out of the East, loses his way,  
Stumbling on Night!

—Works (Grosart's edn.), vol. i. p. 235.

79. Line 26: *SLAYS all senses with the heart.*—Q. 2 reads  
*stays*, which some editors think preferable to *slays*; the  
meaning, in that case, being that the poison *stays*, or  
*stops* the heart, and with it all the senses.

80. Lines 41, 42.—These two lines seem to have slipped  
in from some later travesty; they have all the fatuous  
solemnity of such a work as the Rehearsal, or Tom Thumb.

81. Lines 51, 52:

both our remedies

Within thy help and holy physic lies.

This construction is not ungrammatical, according to the  
rules of grammar in Shakespeare's time. Compare Venus  
and Adonis, l. 1128:

Where, lo, two lamps burnt out in darkness lies.

82. Line 70: *thy sallow*.—This expression shows  
that Romeo was intended to be a young man of the  
genuine Italian type, with sallow complexion, and, prob-  
ably, dark hair; not the round-faced, rosy-cheeked youth  
that some critics seem to picture him.

83. Lines 87, 88:

O, she knew well

Thy love did read by rote, and could not spell.

Ulrici and Delius both point out, in different language,  
that this means Rosaline knew Romeo's love was purely  
mechanical, and not genuine; just as a person might  
pretend to read, having learned the matter by heart, but  
not being able to spell the words.

ACT II. SCENE 4.

84. Line 14: *a white wench's black eye.*—Compare Love's  
Labour's Lost, iii. 1. 198, 199:

A whitely wanton with a velvet brow,  
With two pitch-balls stuck in her face for eyes.

The description of both the Rosalines, in that play and  
in this, seems to have been founded on the same original,  
a pale woman with black eyes. Such a combination gen-  
erally is held to indicate a wanton nature. Perhaps the  
same original sat for the portrait of the two Rosalines,  
and of the faithless mistress in the Sonnets.

85. Line 21: *prince of cats.*—Stevens quotes Dekker's  
Satiromastix, "tho' you were *Tybert*, the long-tail'd  
*prince of cats*." But on reference to the text of that play  
I find the passage is as follows:—"you keepe a Revelling  
& Araiguing & a Scratching of mens faces, as tho you  
were Tyber the long-tail'd *Prince of RATTES*" (Works,  
vol. i. p. 259). *Tybert* or *Tybal* is the name of the cat  
in Reynard the Fox.

86. Line 22: *captain of COMPLEMENTS.*—See Note 11,  
Love's Labour's Lost.

87. Line 23: *rests me his minim rest.*—Shakespeare had  
a very fair practical knowledge of music, as is evident  
from the many technical musical expressions scattered



throughout his plays. For interesting particulars on this point, see a very able series of articles in the *Musical World* for Jan. and Feb. 1884, entitled "Shakespeare as a Musician."

88. Line 26: *a gentleman of the very first house*.—Staunton has a long and elaborate note explaining this phrase as meaning a gentleman-scholar "of the very first house," or school of fencing, referring to the academies established in London during the latter part of the 16th century for the study of "The Noble Science of Defence," but Dyce's explanation that it means "an upstart fellow, a nobody," is more probable; he quotes Cotgrave, "*Gentilhomme de ville, a gentleman of the first head, an upstart gentleman*." There is also some reference, no doubt, to an expression of heraldry in this passage.

89. Lines 34-37: THESE PARDONNEZ-MOIS, who stand so much on the NEW FORM, that they cannot sit at ease on the OLD BENCH? O, their BONES, their BONES.—The Camb. Edd. print *perdona-mi's*, as if it were meant for Italian, following Q. 4, Q. 5, which have *pardona-mee's*, while Q. 2 has *pardous mees*, and F. 1, F. 2 *pardon-mee's*. Mercutio seems to be speaking of Frenchified gallants. The Camb. Edd. retain "O their bones, their bones!" the reading of all the old copies; but if we adopt *perdona-mi's*, bones should surely be *bones*. As for the rest of the sentence, the pun on *form* and *bench* is obvious; but Blakeway, in a note, says he had "read that during the reign of large breeches, it was necessary to cut away hollow places in the benches of the House of Commons to make room for these monstrous protuberances, without which they who stood on the new form (i.e. who adopted the new fashion) could not sit at ease on the old bench." This fashion of "hombasted breeches" came from France, and reached its height, or rather width, in the middle of Elizabeth's reign, but did not die out till the reign of Charles I.

90. Line 39: Without his ROE, i.e. without the first part of his name, and so only *me o*, or *o me*, i.e. a sigh. Mercutio before (ii. 1. 8), when calling Romeo, says:

Appear thou in the likeness of a sigh.

91. Line 69: O SINGLE-SOLED jest.—Single means simple. The expression *single-soled* is generally explained as slight, feeble. But Singer points out the following extract from Cotgrave (*sub Monsieur*), "*Monsieur de trois au boisseau: . . . A thread-bare, single-soled, course-spunne, gentleman*." So that *single-soled* jest means here a "thread-bare jest."

92. Line 75: if thy wits run the wild-geese chase.—A kind of horse-race was called *wild-geese chase*, in which "two horses were started together, and whichever rider could get the lead, the other was obliged to follow him over whatever ground the foremost jockey chose to go." Burton mentions it, in his *Anatomy of Melancholy*, amongst the popular recreations of his time (p. 170, Ed. 1676).

93. Line 87: O, here's a wit of CHEVERIL.—In Day's *Law Trickes*, act iv., we find "He see which of my *cheverill-brained* imitators dares follow my fashion" [Works, p. 58 (of play)]. The context explains the meaning of the phrase here.

94. Line 112: My FAN, Peter.—Farmer quotes f. 1 The Serving Mans Comfort, 1598: "The mistress must have one to carry her cloake and hood, another her *fanna*." These fans were more like hand fire-screens than the modern fans; they were large and cumbersome.

95. Line 135: She will INDITE him to some supper.—Benvolio uses *indite* for *invite*, in ridicule of the Nurse's confidence for conference.

96. Lines 137, 138:

Rom. What hast thou found.  
Mer. No hare, sir.

This passage is aptly illustrated by the following in Brome's *City Wit*, iv. 2: "was not thy mother a notorious Tripe-wife, and thy father a protest *Harefinder*?" (Works, vol. i. p. 347). What the original meaning of *harefinder* was is doubtful; but its meaning in the above passage is pretty plain: the use of the word *hare* for "a wench" is illustrated by a passage quoted, from *Mirth in Abundance*, 1650, by Halliwell (see Furness, p. 133).

97. Line 162: *skains-mates*.—The derivation and exact meaning of this word are doubtful, and have much exercised the commentators. There is no doubt *skain* means a sword, or dagger; so that *skains-mates* may mean "fellow-cutthroats or bullies." On the other hand *skain* was spelled *skain* sometimes, so that it may be applied to women who work together at weaving.

98. Line 181: very WEAK dealing.—Collier proposed to read *wicked*, but it is unnecessary. This is one of the Nurse's ridiculous blunders. Mr. Fleay suggests the old word *wicke* (*wikke*, Chaucer), still in use, in the Midland Counties, for *wicked*.

99. Line 223: *R is for the dog*. No.—The old copies all read, *R is for the no*. The emendation we have adopted seems the most satisfactory one. Yards of commentary have been written on this passage, but the reading of our text is supported by the fact that it was undoubtedly known as *the dog's* letter from the days of the ancient Romans. Persius, Erasmus, Barclay (in his *Ship of Fools*), and other authorities, are quoted on this point. The Nurse, evidently, has got hopelessly "mixed"—to use a modern slang word—over the pretty saying of Juliet.

#### ACT II. SCENE 5.

100. Line 10: But old folks, MANY FEIGN as they were dead.—So all the old copies substantially. Many emendations have been suggested; Dyce's is the most probable, *more s' faith*. But is any alteration necessary? *Many feign* may mean "many of them (i.e. old folks) feign as they were dead," i.e. "seem to be dead," so slow do they move.

101. Line 26: *Fie, how my bones ache*!—As to the age of the Nurse, Shakespeare is quite in accord with Brooke's poem; but it is worth noting that, so far from representing her as infirm, Brooke, after describing the Nurse's interview with Romeo, says (l. 673):

She takes her leave, and home, / she hies with *spedy* pace.

## ACT II. SCENE 6.

102. Line 9: *These violent delights have violent ends.*—Perhaps an expansion of a similar sentiment in Lucretia, line 894:

Thy violent vanities can never last.

Line 32: *They are but beggars that can count their worth.*—The same sentiment is repeated, almost exactly, in Ant. and Cleop. I. 1. 15:

There's beggary in the love that can be reckon'd.

## ACT III. SCENE 1.

104. Line 4: *For now, these hot days, is the mad blood stirring.*—According to Johnson, in Italy "almost all assassinations are committed during the heat of summer." Read quotes from Sir Thomas Smith's Commonwealth of England, 1583, b. II. ch. cxix. p. 70, "for in the warme time the people for the most part be more unruly."

105. Line 8: *by the OPERATION of the second cup.*—Compare II. Henry IV. iv. 3. 104, "A good sherris-sack hath a two-fold operation in it."

106. Line 11: *Am I like such a fellow?*—Clarke points out that a significant emphasis should be thrown on the *I*, in order to give "point to the humorous effect of Mercutio's lecturing Benvolio—the sedate and peace-making Benvolio—... on the sin of quarrelsomeness."

107. Line 48: *Mercutio, thou consort'st with Romeo.*—Mercutio was an invited guest to the Capulets' feast, though he belonged to neither of the two rival houses. Tybalt seems to make it a grievance that he *consorts* with one of the opposite faction. This does not imply that Mercutio was bound by any closer ties to the Capulets than he was to the Montagues; it is only one of the traits of Tybalt's arrogant and domineering character.

108. Line 69: *Boy, this shall not excuse the injuries.*—The fact of Tybalt addressing Romeo as *Boy* does not prove that Romeo was his junior. The term *Boy* was used as one of contempt. Compare Coriolanus, v. 6. 101, where Aufidius calls Coriolanus "thou boy of tears." In line 104 Coriolanus resents the term, "*Boy! O slave!*" Again, line 113, "*Boy, false hound!*"

109. Line 83: *dry-beat.*—Compare Love's Labour's Lost, v. 2. 263:

all *dry-beaten* with pure scoff.

This sense of *dry* (= hard, severe) has nothing to do with the verb *drie*, used by Chaucer (= to suffer), as Clarke wrongly explains it in a note on this passage.

110. Line 84: *pitcher.*—A *pitch* was an outer garment made of leather; it was also used of the covering of a saddle, and for the flannel that covered a child. Singer, in a fit of originality, would have us read *pitcher*. Bailey (in Dictionary) gives *pitchard*, "anything lined with Fur."

111. Line 93: [*Tybalt, under Romeo's arm, stabs Mercutio, &c.*—This stage direction is found (substantially) in Q. 1, which, if for no other reason, is valuable as containing many more such directions than any later edition. The question arises naturally, at this point, as to whether

the death of Mercutio—which is apparently an invention of Shakespeare, no foundation for the incident having been found in any of the various versions of the story of Romeo and Juliet preceding this play—is, or is not, required by the dramatic exigencies of the plot. On this point, I believe, Shakespeare has decidedly the best of his critics; he does not kill Mercutio wantonly, because he finds him becoming so bright and effective that he would overshadow the hero, but simply because there is no room in the after part of the play for such a character; the scheme of the tragedy would not allow of Mercutio being employed, with any effect, when once the real serious interest of the story has commenced. What could be more appropriate to the character of Tybalt's scolding, quick-tempered companion of Romeo, than that he should die in such a quarrel? If he is allowed to live, he must be brought in again on the scene; and how could that be done without irreparable injury to the main story? Just as in Hamlet, Shakespeare saw, at once, that any attempt to give prominence to the love of Hamlet for Ophelia must cripple the development of his leading idea in that tragedy, so did he recognize the fact that Mercutio, if suffered to live on, must either sink into a nonentity, or encumber the action of the tragedy.

112. Line 113: *your houses!*—This broken exclamation of the dying man, who has not breath to repeat his former anathema, "a plague o' both your houses," is admirably dramatic.

113. Lines 114, 115:

*This gentleman, the prince's near ALLY,  
My VERY FRIEND.*

Compare Two Gentlemen of Verona, iv. 1. 49:

An heir, and niece *allied* unto the duke.

And (same play) iii. 2. 41:

Especially against his *very friend*.

114. Line 132: *Affection makes him FALSE.*—Benvolio's account of the encounter between Tybalt and Mercutio is not strictly true; which may arise, less from any intention, on the dramatist's part, to make Benvolio inaccurate under the influence of partisanship, than from a confusion between the version of the *fracas* given in Brooke's poem, and that which Shakespeare, for the purposes of the play, had invented. Is *false* a verb in this passage? Compare Comedy of Errors, ii. 2. 95 (see Note 42 of that play); also Cymbeline, ii. 3. 74:

Yea, and makes  
Diana's rangers *false themselves*, yield up  
Their deer to the stand o' the stealer.

In the latter passage, *false* may be an adjective. There can be no doubt of this verb being used in the following passage from Heywood's second part of King Edward IV.:

She *false*d her faith, and brake her wedlocks band.

—Works, vol. i. p. 125.

115. Line 202: *Mercy but murder's, you doing those that kill.*—It is very probable that Shakespeare, before writing this line, may have seen a passage in Stubbes' Anatomie of Abuses, quoted by Malone, in which is contained the rebuke of a jester to a king who had pardoned a man that had committed two murders; the murderer was brought up a third time for the same crime, when the

king asked him why he had killed three men. "No (O king)," said the Jester, "he killed but the first, and thou hast killed the other two; for if thou hadst hanged him up at the first, the other two had not been killed." (See New Shuk. Soc. Series vi No 12, p. 15.)

## ACT III. SCENE 2.

116 Lines 1-4: *Gallop apace, you fiery-footed steeds, &c.*—Compare Marlowe's King Edward II. (which was performed before 1503):

*Gallop apace, bright Phoebus, through the sky.  
And, dusky Night, in rusty iron car,  
Between you both shorten the time, I pray,  
That I may see that most desired day.* Works, p. 267.

117. Line 6: *That RUNAWAYS' eyes may wink.*—This is one of those passages that seem to have been written for the special benefit of commentators; it is scarcely credible that pages upon pages of elaborate verbiage should have been written on this one word *runaways*. The meaning is clear; Juliet wishes that Romeo may find his way to her arms without being observed. *Runaways* here = *runagates*: as Furnivall has pointed out, Shakespeare, in Richard III. v. 3. 316, wrote:

A sort of vagabonds, rascals, and *runaways*.

In Hollinshed's chronicles, which Shakespeare used in writing Richard III. the passage runs "a company of traitors, thieves, outlaws, and *runagates*." For the various emendations, which are painfully ingenious, I must refer the reader to Furness' New Variorum Edition of this play (Appendix, pp. 367-395). If the gentle reader will peruse those twenty-eight pages he will be much edified. *Runaways*, then, or *runagates*, are the people who are out late at night, and who might see Romeo on his way to Juliet's chamber. Hunter quotes a passage from Dyche's Dictionary, 1735, "*Runagate* or *Runaway*, a rover or wanderer." I would venture on one suggestion, which is, that there may have been in Shakespeare's mind such a word as *run-i-the-ways*=vagabonds; but the passage from Richard III. almost renders this or any other conjecture unnecessary.

118. Lines 8, 9:

*Lovers can see to do their amorous rites  
By their own beauties.*

There can be little doubt that Milton had these lines in his mind when he wrote that beautiful passage in Comus:

*Virtue could see to do what virtue would  
By her own radiant light, though sun and moon  
Were in the flat sea sunk.*

119. Lines 21-25: There is a passage in The Wisdom of Doctor Dodypoll, 1600, in the opening speech of *Lass-tingbergh*, which bears too close a resemblance to these lines to be accidental. The speaker is addressing the "bright Morne":

*Looke here and see if thou canst finde disperst  
The glorious parts of faire Lucina;  
Take them and joyne them in the heavenly Spheares,  
And fix them there as an eternall light  
For Lovers to adore and wonder at*

—Bulfinch's Old Plays, vol. iii. p. 99.

120. Lines 26-28.—The metaphor here is surely most confused. Juliet compares herself, in the same sentence, first to the purchaser of a mansion who has not yet possessed it; and then to a property that has been sold, but "not yet enjoyed."

121. Lines 45-51.—Are these dreadful lines, so full of senseless puns, a relic of the old play on the subject of Romeo and Juliet? or were they written by Shakespeare, in order to show he could be guilty of as great nonsense as many of his contemporaries?

122. Line 53: *God save the mark!*—For this expression, the meaning of which is very doubtful, see note on I Henry IV. i. 3. 56.

123. Line 56: *sounded*.—This is an old form of the verb to *sound*. In Lilly's The Woman in the Moone, act i. we have the form *sounde*: "Alas! she weeping *sounde*" (Works, vol. ii. p. 161). In the Interlude, Nice Wanton, the form *sounde* occurs (Dodsley, vol. ii. p. 180).

124. Line 76: *Dove-feather'd raven! wolfish-ravens lamb!*—Q. 2, Q. 3, F. 1, read, *Ravenous dove-feather'd Raven*; Q. 4, Q. 5, F. 2, F. 3, F. 4, read, *Ravenous dove, feathered Raven*. The arrangement in our text is Theobald's.

125. Lines 85-87:

*There's no trust,  
No faith, no honesty in men; all naught,  
All perjur'd, all dissemblers, all forsworn.*

This is Mr. Fleay's arrangement of these lines, adopted by Daniel in his edition of Q. 2; and, probably, the right one. As printed in Qq. Ff. they make two lines, the first ending in *men*; the second running thus:

*All perjur'd, all forsworn, all naught, all dissemblers.*

Most modern editors arrange them as in the text down to *men*, but dividing the second line of the old copies thus:

*All perjur'd,  
All forsworn, all naught, all dissemblers.*

This makes a very unmetrical line for no purpose. In Q. 1, the corresponding line runs thus:

*All false, all faithles, perjur'd, all forsworne,*

which scans very well. All the other speeches of the Nurse in this scene are in strictly metrical verse; and there seems no reason for leaving this one otherwise, when so slight a transposition of words renders it metrical.

126. Line 100: *That MURDERED me.*—So F. 1; and again below, line 118, *Why FOLLOWED not?* the final *ed* not being elided, I believe purposely; as the dactyl in this position has a very harmonious effect.

127. Line 121: *But with a REAR-WARD following Tyball's death.*—Another instance of a peculiar word used in this play, and also in the Sonnets:

*Ah! do not, when my heart hath scap'd the sorrow,  
Come in the rear-ward of a conquer'd foe.*—Sonn. xc. 5, 6.

128. Line 120: *In that word's death.*—This is rather an obscure expression. *That word* means *banished*; and Juliet means that there is "no end, no limit," &c. in the *death* which *that word* "banished" brings when applied to Romeo, whose banishment is to her the death of all she loves.

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ACT III. SCENE 3.

129. Line 10: *A gentler judgment VANISH'd from his lips.*—Some commentators would alter *vanish'd* to *issued*; but, besides a somewhat similar word in Lucrece, line 1011, we have in Massinger's *Renegado*, v. 3, an exact parallel:

and seal my thanks  
Upon those *lips* from whence these sweet words *vanish'd*.  
—Works, p. 102.

130. Line 20: *RUSH'd aside the law*—In Halliwell's Dictionary we find, *sub voce, rusche*, "To dash or throw down."

And of alle his ryche castelles *rusche* doune the wallez.  
Morte Arthur: MS. Lincoln, f. 67.

I can find no other instance of the verb *rush* being used in this sense; but I do not think *push'd* or *brush'd* preferable.

131. Lines 37-43.—The old copies differ so much in their arrangement of this passage that it is best to give Daniel's lucid *proeis* of the points of difference:

- (1) And steale immortall blessing from her lips;
- (2) Who, even in pure and vestall modestie,
- (3) Still blush, as thinking their own kisses sin;
- (4) But Romeo may not; he is banished;
- (5) This may fyes d., when I from this must flie.
- (6) Flies may do this, but I from this must flie.
- (7) They are freemen, but I am banished;
- (8) And say'st thou yet, that exile is not death?"

"In this passage Q. 1 has only the lines here numbered 1, 4, and 6; the other Quartos have all the lines, but in the following order: 1, 2, 3, 5, 8, 4, 6, 7. The Folios follow the same order, but omit 6 and 7." Daniel thinks 6 was substituted for 6. It is evident they are both only variations of the same line.

132. Line 94: *Doth she not think me an OLD murderer?*—*Old* here means "practised." Compare Troilus and Cressida, i. 2. 128: "Is he so young a man and so *old* a lifter?"

133. Line 108 *et seq.*—Note how, up to this point, Friar Laurence treats Romeo's utter want of self-control and violent passion with a good-humoured tolerance; speaking to him more as a friend to one younger than himself, in a tone of kindly banter, or not unsympathetic remonstrance. It is only when Romeo's passion threatens to go to the point of violating the law of God and man, that he speaks with the authority of a priest, and in the tone of stern rebuke. This speech is a most admirable composition: full of striking good sense, eloquent reasoning, and noble piety.

134. Line 119: *Why rail'st thou on thy birth!*—Romeo has not railed on his birth here; but in Brooke's poem (l. 1327) he has:

The time and place of birth, / he fierly did reprove.

135. Line 127: *DIGRESSING from the valour of a man.*—Steevens quotes from Chapman's Translation of Homer's *Odyssey* (book xxiv.):

my deservings shall in nought *digress*  
From best fame of our race's foremost merit.

Compare Richard II. v. 2. 67:

This deadly blot in thy *digressing* son.

ACT III. SCENE 4.

136. Line 11: *She's MEW'd UP to her heaviness.*—Dyce quotes: "*Mew* is the place, whether it be abroad or in the house, in which the Hawk is put during the time she casts or doth change her Feathers" (R. Holme's *Academy of Armory and Blazon*, b. ii. cxi. p. 241). In Willy Beguiled, in which, no doubt, there are some points (notably the Nurse) copied from this play, occurs this line:

He *mews* her up as men do mew their hawks  
—*Dog-Flea*, v. iv. l. 5024.

137. Line 22: *Will you be ready? do you like this hate!*—The fidgety, fussy character of Capulet is well illustrated in this speech. Later in the play the Nurse calls Capulet a "cot-quean" (iv. 4. 6); a title he well deserves, and which may be rendered "a meddlesome mollycoddle." Capulet speaks the line quoted above to Paris; then he turns round to Lady Capulet (up to line 28) "And there an end." All through this play he flies off from one subject to another. There is something of Polonius in him.

ACT III. SCENE 5.

138. Line 4: *Nightly she sings on yon pomegranate-tree.*—Knight, in his note upon this passage, tells us that nightingales, in the East, frequent pomegranate-trees in preference to any other tree. It is certain no birds are more faithful to a favourite locality than nightingales. Year after year they will come to the same spot, and their song can be heard every night from the same thicket. It would be too much to expect that any poet should be accurate enough not to talk of the *hen* nightingale as singing. The legend of Philomela has infected, and probably will infect, all poets' minds on this point; but it may as well be noted that it is the *male* bird, of course, who sings, almost incessantly, from the time of pairing to the hatching of the eggs: after that he sings very little, as he devotes his attention to providing food for his offspring.

139. Line 8: *Do lace the evening clouds in yonder east.*—This passage was imitated by Crashaw, in his poem called *New Year's Day* (stanza 3), when describing the morning dawn:

All the purple pride that *laces*  
The crimson curtains of thy bed.

140. Line 9: *Night's candles are burnt out.*—Compare Macbeth, ii. 1. 4, 5:

There's husbandry in heaven  
Their *candles* are all out.

141. Line 20: *the pale reflex of Cynthia's brow.*—Clarke says that the allusion is to the "crescent moon," with which Diana, who was also called Cynthia, is represented. The meaning is that the moon is just rising.

142. Line 29: *Some say the lark makes sweet DIVISION.*—*Division*, in music, is "the variation of a simple theme, or methodic passage, by a number of notes so connected as to form one series, and when written for the voice meant to be sung with one breath to one syllable" (Imp. Dict.). The singing of the lark is certainly distinguished by this beautiful melodious exercise.

143. Line 31: *Some say the lark and loathed toad change*

*eyes.* Warburton says: "The *toad* having very fine eyes and the *lark* very ugly ones, was the occasion of a common saying amongst the people, that *the toad and lark had changed eyes.*" As far as I can discover Warburton is the sole authority for this piece of folk-lore. Johnson partially confirms his statement to the same effect by quoting from memory a rustic rhyme (presumably on the lark):

To heav'n I'd fly  
But that the *toad* beguill'd me of mine eye.  
—Var. Ed. vol. i. p. 194.

144. Line 34: *hunt's up.*—The old song *The Hunt is up* is given in Chappell's *Popular Music of the Olden Time*, where it is said to be of the time of Henry VIII. Cotgrave, under *Reveille*, gives, "A *Hunts-up*, or Morning song for a new married wife, the day after the marriage." It is to this that the allusion is in the text.

145. Line 43: *Art thou gone so? my lord, my love, my friend!*—So Q. 1, a preferable reading to that of other Qq. and F. 1: "lord, love, ay husband, friend." The use of the word *friend*,—which does not appear to have expressed "the dearest possible relation between the sexes," as Grant White says,—was suggested by the lines in Brooke's poem, lines 1607-1608:

Since he on whom alway  
My cheefe hope and my steady trust / was wonted still to stay,  
For whom I am become / unto my selfe a foe,  
Disdayneth me, his steeffest friend, / and scorues my friendship so  
That there was a great difference between *friend* and  
"love" the following passage from Wily Beguiled proves:  
"So Lelia shall accept thee as her *friend*:—who can but  
ruminate upon these words? Would she had said, her  
*love*: but 'tis no matter; first creep, and then go; now her  
*friend*: the next degree is Lelia's *love*" (Dodsley, vol. ix.  
p. 209).

146. Line 66: *Is she not down so late, or up so early?*—This line seems, at first sight, decidedly obscure. Malone explains it, "Is she not laid down in her bed at so late an hour as this? or rather is she risen from her bed at so early an hour of the morn?" A similar use of *down* occurs in iv. 5. 12 of this play, where the Nurse says of Juliet:

What, dress'd! and in your clothes! and *down* again.  
So that Malone's explanation is probably right.

147. Line 77:  
La. Cap. Which you weep for.  
Jul.

Feeling so the loss.  
This is an instance of the middle pause supplying the place of a syllable. Juliet does not answer at once. She wants time to control her emotion.

148. Lines 94-96:  
Indeed, I never shall be satisfied  
With Romeo, till I behold him—dead—  
Is my poor heart—so for a kinsman vex'd.

The Qq. and Ff. print:  
till I behold him. Dead  
Is my poor heart, &c.

but the ambiguous meaning of the lines is plain, the *dead* being made by Juliet to do duty for both sentences—"till I behold him *dead*," and "*dead* is my poor heart." &c. We have followed Daniel in putting a break after heart.

149. Line 112: *Madam, in happy time—&c. A la bonne heure*, which is translated "so be it, as you please," as implying reluctant consent; but Cotgrave only gives it the plain sense of "happily, luckily, fortunately."

150. Line 141: *I would the fool were married to her grave!*—This line was copied, almost word for word, in the *Two Angry Women of Abington*, 1590:

I'll rather have her married to her grave.  
—Dodsley, vol. vii. p. 329.

151. Line 142: *TAKE ME WITH YOU, wife.*—This expression occurs not unfrequently in the Old Plays. It means "let me understand or follow you." Compare Peele's Edward I.: "Soft you now, good Morgan Pigot, and take us with ye a little, I pray" (Works, p. 393).

152. Line 154: *FETTLÉ your fine joints.*—So Qq. F. 1. but F. 2, F. 3, F. 4 give *settle*: *fettle* is commonly used in the North of England, in the sense of "to make ready," sometimes with up. An old woman in Cumberland once excused herself for not going to holy communion, because she "had not had time to *fettle* up her heart fit to meet her Saviour."

153. Line 174: *May not one speak T' YE?*—The last word was Mr. Fleay's emendation; it seems best to supply the missing syllable, the old copies reading merely, "May not one speak?"

154. Lines 178-180:

God's bread! it makes me mad: day, night, late, early,  
At home, abroad, alone, in company,  
Waking, or sleeping, still my care hath been.

This is the reading compounded by Pope from the readings of Q. 1 and Q. 2, and pretty generally accepted. For a very ingeniously arranged version, see note on Daniel's Edn. of the Second Quarto (1609), pp. 130, 131.

155. Line 186: *matenet.*—Whether this word is the same as *matenet*, and only an abbreviation of *Mahomet*, or whether it is connected with *mamma*, is disputed. In the sense of "a doll" the latter derivation seems much the more probable. In the Maydes Metamorphosis, 1600, act ii. we have an instance of the word in the form *matenet*:

Io. What *Matenets* are these?  
Friar. O they be the Fayries that haunt these woods.  
—Bullen's Old Plays, vol. i. p. 127

156. Lines 194-197:

hang, beg, starve, die in the streets,  
For, by my soul, I'll ne'er acknowledge thee,  
Nor what is mine shall never do thee good:  
Trust to't, bethink you; I'll not be forswoorn.

With this compare the following passage in Wily Beguiled, obviously copied from it: "Away, I say; hang, starve, beg; begone, pack, I say; out of my sight! Thou never gettest pennyworth of my goods for this. Think on't, I do not use to jest" (Dodsley, vol. ix. p. 274).

157. Line 228: *Speakest thou from thy heart?*—Note here the calmness of Juliet; she does not break out into any violent abuse of the Nurse for her revolting and insulting speech. Perhaps the spectacle of her father's degradation, in his coarse outburst of temper, has im-

time—i.e. *A la bonne heure*, as you please," as Montague only gives it as "fortunately."

was married to her word for word, in the 80:

to her grave.  
Doubtless, vol. vii. p. 329.  
U. wife.—This expression is from an old play. It means "Compare Peole's organ Pigot, and take p. 393).

joint.—So Q. F. 1. is commonly used in of "to make ready," in in Cumberland once in communion, because in her heart fit to meet

TYE?—The last word is best to supply the thing merely, "May not

day, night, late, early, pany,  
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by Pope from the ready generally accepted.  
version, see note on (1609), pp. 130, 131.

ther this word is the revivification of *Mahomet*, *amma*, is disputed. In derivation seems much as Metamorphosis, 1600, the word in the form

at haunt these woods.  
's Old Plays, vol. I. p. 127

in the streets,  
acknowledge thee,  
do thee good:  
not be forsworn.

passage in Willy Be-  
"Away, I say; hang,  
out of my sight! Thou  
goods for this. Think  
y, vol. ix. p. 274).

from thy heart!—Note does not break out into or her revolting and in-  
spectacle of her father's  
rat of temper, has im-

pressed her; but all through this scene she has been rising in dignity and strength of purpose; and now she seems to have reached the climax of resolute and dignified determination. The very trial, to which her new-born love is so suddenly subjected, strengthens and ennobles what might have been a mere caprice of passion into an enduring and fearless love.

158. Line 235: *Ancient damnation!*—One of the many expressions of Shakespeare are annexed by Marston in *The Malcontent*, v. 2:—*Cut, yee ancient damnation!* (Works, vol. II. p. 280).

#### ACT IV. SCENE 1.

159. Line 3: *And I am nothing slow to slack his haste*—This is, undoubtedly, an ambiguous phrase; but it clearly means, "I am not at all slow, i.e. I wish no delay, so as to slack his haste." It is one of those *bifid* sentences, if one may use the expression, in which the writer commences with the intention of using one construction, and ends as if he had used another.

160. Line 7: *And therefore have I little talk'd of love.*  
This is the reading of Q. 5, which alone has *talkt*; all the other old editions, substantially, *talk*. There is much to be said for the latter reading, which Mommsen defends most energetically; according to him Paris means, not that he had been prevented by Juliet's grief from speaking of his love, but that "this was the only reason why he received from her so few words of love." Certainly the reading in our text seems the simplest; and the *talkt*, in the earlier copies, might easily have been misprinted *talk*.

161. Line 20: *That "may be" must be.*—We have placed *may be* between inverted commas, as suggested by Daniel. In spite of the comma, which is found after *may be* in all the old editions (except Q. 4), Paris is most probably quoting Juliet's words. The other form of the sentence, *That may be must be*, seems to be in a tone rather more arbitrary than Paris would use.

162. Line 38: *evening mass.*—There has been much learning expended on this supposed mistake of Shakespeare; but, as Mr. Richard Simpson pointed out in a very able note (New Shak. Soc.'s Transactions, 1875, pp. 148-150), the practice of saying *mass* in the *evening* (i.e. afternoon) lingered for some time at certain places, even after it had been expressly forbidden by Pius V. (1560-1572). At the cathedral of Verona, curious to say, as late as 1824 the prohibition of *evening mass* was disregarded (see passage from Friedrich Brenner, quoted by Simpson). The present law of the Catholic Church forbids *mass* being said "before dawn, or later than midday, . . . except in virtue of apostolic Indult" (see Addis and Arnold's Cath. Dict. *sub voce*, MASS).

163. Line 54: *And with this KNIFE.*—Grant White says, "The ladies of Shakespeare's day customarily wore *knives* at their girdles." Gifford has a long note in his edition of Ben Jonson, vol. v. p. 221, in which he says: "Daggers, or, as they were commonly called, *knives*, were worn at all times, by every woman in England;" a very positive assertion; but one may be excused if one asks for some

evidence of the fact, as there is no mention of such a custom to be found in Drake, in Deuce, or in Planché. The practice of carrying *knives* or daggers, for the defence of their chastity, seems to have been common with Italian as with Spanish women. Men carried 'em 'th them the *knives* they used in eating, as we gather from Timon I. 2. 44-46:

I wonder men dare trust themselves with men;  
Methinks they should invite them without knives,  
Good for their meat, and safer for their lives

Did women carry knives about them for the same purpose?

164. Line 67: *Shall be the LABEL to another DEED.*—Seals were not put on the parchment in Shakespeare's time, but attached to labels. Compare Rich. II. v. 2. 66: What seal is that which hangs without thy bosom?

165. Line 64: *Commission* here means, in spite of Uric's objection, "authority," "power."

166. Line 78: *YONDER tower.*—So Q. 1; any Q. F. There is no material in Brooke's poem for this speech of Juliet's, though there is for her soliloquy in ac. 3 of this act. Shakespeare seems to have been desirous to bring out, as strongly as possible, the way in which Juliet's youthful mind had been impressed by horrible pictures of "vaults and charnel houses."

167. Line 83: *REEKY shanks.*—*Recky* means here "exhaling foul odours;" *reechy*—used in Hamlet, III. 4. 184, "*reechy* kisses"—is another form of the same word.

168. Line 88: *To live unstained wife.*—The usual reading is "To live an *unstain'd* wife;" but as F. 1 has *unstained*, and not *unstain'd*, we have omitted the *an*, as having very probably been inserted by mistake.

169. Line 94: *distilled.*—So Q. 1; *distilling* Q. F. Grant White reluctantly prints *distilled*; for he says *distilling* may "have been put for *distilled* according to the common practice of Shakespeare's time;" or it may have been used in the sense of *distilling* through the system, as the "*leperous distilment*" poured in the ears of Hamlet's father. (See Hamlet, I. 5. 64-70.) This is one of the many emendations adopted from Q. 1: perhaps the German critics are right who deprecate the extent to which the text of this play, as revised in Q. 2, has been patched with bits of the old unrevised Q. 1. However, we must remember that we have no copy of the text, which had the advantage of revision by Shakespeare himself when passing through the press.

170. Line 100: *To PALLY ashee.*—So Q. 5; *Too paly*, Q. 4; *Too many*, Q. 2, Q. 3; *To many*, F. 1; *To mealy*, F. 2, F. 3, F. 4. *Paly*, which is used by Shakespeare in two other passages (Henry V. iv. Chorus, 8; and II. Henry VI. III. 2. 141), is a form of *pale*; similar to *hugy*=huge, which occurs twice in Brooke's poem, "with *hugy* henpes of harmes" (line 1249); and again (line 2053).

#### ACT IV. SCENE 2.

171. Line 6: *'tis an ill cook that cannot lick his own fingers.*—Steevens quotes Puteham's *Arte of English Poesie* (1589, p. 157):

As the olde cocke crowes so doeth the chick:  
A bad cooke that cannot hit his owne fingers lick.



172. Line 26: *And gave him what BECAME love I might.*—Belius rightly explains *become*: "It is not precisely the same as *becoming* love; but such love as *was*, not *is* befitting."

173. Line 30: *'Tis now near night.*—Juliet left in the early morning to go to Friar Laurence; she met Paris at the convent, and afterwards went to confession; she could not have remained there all day; yet now Lady Capulet says it is *near night*. This confusion as to time arose from Shakespeare's deviating, for the sake of dramatic concentration, from his original. In Brooke's poem, Juliet, on returning from the Friar, meets her mother at the door of her home, and thus addresses her:

Madame, at Saint Francis church / have I this morning byn,  
Whoe I did make abode, a longer while (percase)  
Then shewly would; yet have I not / been absent from this place  
So long a while, (Lines 2200-2203).

Lady Capulet then goes to tell her husband, who at once goes to Paris to arrange for the marriage "on Wednesday next." The delay involved by these incidents would have retarded the dramatic action too much; and therefore Shakespeare, very wisely, condenses the narration at this point. It was on Monday (see 4. 19 of this act) that Capulet arranged with Paris for the marriage to take place; first fixing Wednesday, and then, as that was too soon, the next day, Thursday. In the poem Wednesday was the day fixed, and to that Shakespeare now adheres, as, in consequence of Juliet's unexpected compliance with her father's wishes, he now fixes the marriage for the next day (see above, line 37), "we'll to church to-morrow," i. e. Wednesday: this conversation taking place on Tuesday.

## ACT IV. SCENE 3.

174. Line 2: *I pray thee, leave me to myself to-night.*—The Nurse, it would seem, was a sort of duenna, and slept in Juliet's room. In Brooke's poem, which Shakespeare at this point follows very closely, the scene in which Juliet gets rid of the Nurse is thus introduced:

In Juliet's chamber was / her wonted vse to lye;  
Wherefore her mistres, dreading that / she should her work descreye,  
As soon as she began / her pallet to vnfold,  
Thinking to lye that night where she / was wont to lye of olde,  
Doth gently pray her seeke / her lodgings some where els.  
(Lines 2319-2323).

175. Line 6: *do you need my help.*—So Q. 1: the other old copies read: *ho? need you my help?*

176. Line 22: *Must I of force be married to the county?*—This again is from Q. 1. The much tamer reading of the other Qq. Ft. being:

*Shall I be married then to-morrow morning?*

177. Line 23: *this shall forbid it;—lie thou there.* In Q. 1 this line is given thus:

*This shall forbid it. Knife, lye thou there.*

The knife being the one already mentioned in 1. 54 of this act (see note 163).

178. Line 29: *For he hath still been tried a holy man.*—After this line, in the somewhat bald version of this speech in Q. 1, follows this line:

*I will not entertaine so bad a thought.*

Steevens, who is followed by many editors, incorporated this line in the text on the ground that it "seems necessary to the completeness of the rejection of Juliet's suspicion of the Friar." But Uricl ably refutes this view in a long note; the point of which is that the agitation of Juliet's mind, as Shakespeare has portrayed it, is more strongly brought out if her suspicion of the Friar, naturally aroused, is not completely allayed.

179. Line 47: *And shrieks like MANDRAKES', torn out of the earth.*—The popular superstitions as to the mandrake or mandragora are frequently alluded to in our old dramatists. An interesting account of this plant, and of the legends attached to it, will be found in Ellacombe's *Plant Lore of Shakespeare*, pp. 117-119.

180. Line 58: *Romeo! I come. This do I drink to thee.*—So Q. 1. In the other Qq. and Ft. the line (substantially) runs thus: "*Romeo, Romeo, Romeo, heere's drinke, I drinke to thee.*" The *heere's drinke* has evidently got into the text from a stage direction, *here drink*. Such mistakes occur constantly in the original texts of our old dramatists.

## ACT IV. SCENE 4.

181. Line 4: *The curfew-bell hath rung, 't is three o'clock.*—The *curfew-bell*, as is well known, was rung only in the evening; but this means probably what is generally called "the matins-bell," a bell rung dawn; it was the same bell on which the *curfew-bell* was rung, and so Shakespeare here calls it the *curfew-bell*.

182. Line 6: *cot-quean.*—This word had two meanings: (1) a henpecked husband, (2) a man who meddles with affairs which belong properly to women. In the latter sense, it is used, frequently, from Shakespeare's time down to the beginning of the eighteenth century. It occurs in the *Spectator* (No. 482). A similar word, *cuc-quean* (sometimes written *cut-quean*) meant a she-cuckold. The whole of this scene, though properly omitted on the stage, serves to bring out the fussy, nervously-irritable character of Capulet, who is evidently drawn from nature by Shakespeare; he is just the kind of man to heap coarse abuse on his daughter one moment, and the next to utter passionate expressions of grief over her dead body.

183. Line 11: *Ay, you have been a MOUSE-HUNT in your time.*—This word, *mouse-hunt*, is generally explained to mean a *marten* or a *stoat*; it would seem that animals of the weasel tribe enjoyed, as to amativeness, much the same character as cats. Cassio calls Bianca a *fitchew*, i. e. polecat (*Othello*, iv. 1. 150). But *mouse-hunt*, it has been suggested, may also mean one who goes after women; *mouse* being a favourite term of endearment. In *Day's Law Tricke*, act iii. Winifrede, speaking of herself, says: "especially such old *mouseers* as I have beene in my time" (*Works*, p. 43 (of play)).

184. Line 13: *A jealous hood.*—In none of the old copies are these two words hyphenated, except in F. 4. Some critics think it is a word formed on the model of womanhood, but *hood* here is probably a separate word.

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ACT IV. SCENE 5.

185. Line 2: *slug-a-bed*.—Cotgrave gives this word under *dormant*: I cannot find any other instance of its use.

186. Line 6: *Set up his rest*.—This expression is undoubtedly derived from the Spanish game of *primero*, which was very popular in England. It means not "to stand on your hand," but to put up all you intend to bet on your cards. The Spanish phrase is *char el resto*, "to throw down your stake." *Set up* should be *lay down*; but, as Keightley pointed out, this form of the expression arose from the *piling up* the coin in front of your cards. *To set up your rest* came to mean "to be determined;" the ambiguous use of *set up* naturally led Steevens to think that the expression was derived from the *setting up a rest* for the harquebuss in firing; but this explanation is quite abandoned.

187. Line 32: *Ties up my tongue, and will not let me speak*.—Shakespeare was here thinking more of Brooke's poem than of his own play. In the poem Capulet's grief is thus described (lines 2451-2454):

But more than all the rest / the fathers hart was so  
Smit with the heavy newes, and so / shut vp with sodain woe,  
That he ne had the powre / his daughter to bewepe,  
Ne yet to speake, but long is forsd / his teares and plaint to kepe.

Such dignified sorrow would have been out of keeping with the Capulet that Shakespeare has drawn.

188. Line 33: Fri. L. *Come, is the bride ready to go to church*.—This line is given by Q 1 to Paris. and I believe rightly. It is to be remarked that Capulet, in his answer, addresses Paris: it is more natural the question should have come from the bridegroom than from Friar Laurence, who knew in what a condition Juliet was.

189. Line 36: *Hath Death lain with thy wife*.—Euripides has the same conceit (Iphig. in Aul. ver. 400), and it occurs twice in Dekker; in *Satironomastix* (Works, vol. I. p. 101), and in his *Wonderful Year* (according to Steevens).

190. Lines 40-54.—This speech of the Nurse's might have adorned the celebrated play of *Pyramus and Thisbe*. It is one of the many proofs of the early period at which this play was written.

191. Lines 80, 81:

and, as the custom is,

In all her best array bear her to church.

That amusing traveller, Tom Coryat, thus describes a funeral in Venice: "For they carry the corse to church with face, hands, and feet all naked, and wearing the same apparel that the person wore lately before it died, or that which it craved to be buried in; which apparel is interred together with their bodies" (Cruittles, vol. II. p. 27).

192. Line 101: *Enter PETER*.—Q. 2, *Enter WILL KEMP*. Q. 3, *Enter WILL KEMPE* (the name of the actor who played Peter). This scene takes the place, as Knight has pointed out, of the comic interludes which used to be introduced in the old plays to fill up what, with us, would be called "the waits between the acts." Plays were not at this time divided into acts, but at certain pauses in the action the popular "low comedian" or "clown" came on and talked more or less nonsense with some of the

characters, or sometimes soliloquized, or even spoke to the audience. Nothing could well be sillier than this scene, except some of the countless similar scenes which are found in Shakespeare's predecessors and contemporaries.

193. Line 107: "*My heart is full of woe*."—This was the burden of a song given in the Pepys Collection, called "A Pleasant new Ballad of two Lovers." "Henri's ease" was a popular tune given in Chappell's *Popular Music of the Olden Time*, vol. I. p. 209 (2nd edn.).

194. Line 108: *some merry dump*.—A *dump* was a slow dance; see *Day's Humour out of Breath*, fi. 2, "an Italian *danse* or a French bawle" (Works, p. 81 (of play)). It was also used for a dirge, an elegiac lament, or any sad tune or song; the word had not the colloquial or ridiculous meaning that it has now.

195. Line 116: *I will give you the minstrel*.—This phrase has been explained as a kind of pun on the strength of an assertion of Douce that "minstrels were anciently called *gleek men* or *glig men*." Peter, being asked what he will give the musicians, answers "no money, on my faith, but the *gleek*;" that is, as some explain, "I will play a jest or trick on you," or "I will give you a scoff, a mocking answer; *I will give you the minstrel*." There is no instance of *gleek man* being used for a minstrel, nor is *glig man* given in any glossary that I can find; so that Douce's statement must be taken as a mere assertion. *Glig* is certainly an old A. Sax. form of *glee*, and *minstrels* were called *glee-men*; but the connection between *glig* and *gleek* is purely imaginary. From the retort of the musician "I will give you the *sercing-creature*," it is most probable Peter's expression was nothing more than a piece of nonsense coined for the occasion.

196. Line 119: *I will carry no crotchets*.—This is evidently a humorous adaptation of the phrase "I will carry no coals." See note 3 of this play.

197. Line 128: "*When griping grief*," &c.—These lines are from *The Paradise of Daintie Devises* by Richard Edwards, the author of the old play *Damon and Pythias*, 1571. *Griping grief* seems to have been a favourite poetical expression of this time. As to *music with her silver sound*, we find in *The Two Merry Milk-Maids*, a comedy by J. C. (1620), l. 2:

for musike with his Silver Knel  
rings us all in at the blew Bell.

198. Line 135: *Pretty*.—So Q. 1; and it has been generally adopted by all editors. Q. 2 has *Prates*; Q. 3 Ff. *Pravest*; Q. 4, Q. 5 *Pratee*. So again below, line 138, for *Pretty too* of Q. 1, *Prates to*, *Prated to*, or *Prate to* are substituted. It is possible Q. 3 and Ff. are right, and the reading should be *Pratest*.—*Thou pratest*, i.e. "You talk nonsense." Mommson would read *Pratee*, like *Look'ee*, *Har'kee*, &c. If we are to adopt any of the readings of Q. 1, this seems certainly one of the most probable ones.

ACT V. SCENE 1.

199. Line 1: *If I may trust the flattering truth of sleep*.—Q. 1 has *eye of sleep*, although other Qs and Ff. have *truth*. Various emendations have been suggested, *sooth*,



*ruth, soother sleep, &c.* Kinnear, in his *Cruces* Shakesp. has the "flattering toys of sleep," quoting from Winter's Tale, iii. 3. 39, "Dreams are toys;" but this is not very decisive. *Eye* in the sense of *sight* is certainly quite as intelligible as *truth*. I would suggest that *troth* (though only another form of *truth*) was, very probably, the word really intended in Q. 2, and following early editions.

200. Lines 2-11: This joyful presage of Romeo's dreams, just as he is going to hear what proves the doubly fatal news of Juliet's (supposed) death, is one of the most dramatic touches in the play. The whole of this scene is remarkable for its quiet strength.

201. Line 15: *How doth my lady! that I ask again.*—Q. 1 reads, "*How fares my Juliet?*" Qq. Ff. read, *How doth my Lady Juliet!* which looks like a mixture of the reading of Q. 1 and the reading given in the text. The exact repetition of the same words is more forcible than any variation of the sentence.

202. Line 24:

*Is it even so? [He pauses, overcome by his grief.]  
then I defy you, stars!*

Printed in Ff. as two lines; probably to indicate the pause as given in our stage-direction. Note here the concentrated majesty of grief in Romeo, expressed by so few and such solemn words. What a different creature is this from the passionate boy, who flung himself in a paroxysm of tears and sobs on the ground, because he was in danger of being denied the enjoyment of his new love for some days! (iii. 3). All Qq. but Q. 1, and Ff. read *deny* instead of *defy*. Q. 1 has "*defy my stars.*" Certainly, *defy* seems the better word. Romeo is reticent here in his grief; but how deeply he is moved is shown by what Balthazar says (line 28):

Your looks are pale and wild.

203. Line 37: *I do remember an apothecary.*—This description had evidently been much elaborated from the earlier draft given in Q. 1; if that be a correct version of its original form. Its introduction at this point has been severely criticised; but for an admirable defence of its propriety, see Knight's long note on the passage.

204. Line 43: *An alligator stuff'd.*—This seems to have been a *sine-qua-non* of an apothecary's shop down to a much later time than Shakespeare's. (Compare Garth's Dispensary.) All the details of this description are very exact.

205. Line 67: *that UTTERS them.*—The use of the verb *to utter*, namely, "to sell to the public," is now only preserved in the phrase "*to utter false coin.*"

206. Line 70: *Need and oppression STARETH in thine eyes.* Qq. and Ff. all read *stareth*: the reading in the text is taken from Otway's *Calus Marius*, in which so much is borrowed from this play. Certainly there is no authority for the change; and, but for the fact that it is difficult to understand how *need and oppression* could be said to *stare in the eye*, we might scruple to adopt it. The expression *famine is in thy cheeks*, which is so forcible, is surely much weakened if we retain *stareth*.

207. Line 70: *I PAY thy poverty, and not thy will.*

Q. 2, Q. 3, Ff. all read *pray*; and though this reading has been almost universally rejected, it may be the right one; the meaning being, "*I pray—i.e. I address my request—to thy poverty, and not thy will.*"

#### ACT V. SCENE 2.

208. Line 6: *to associate me.*—All members of unenclosed orders, that is to say, members of religious orders allowed to go out of the precincts of their monastery, are enjoined, when possible, to take a companion of the order with them. This injunction, which does not amount to an absolute rule, is not, as some of the commentators seem to think, peculiar to the Franciscans.

209. Line 7: *Here in this city.*—For the purposes of this scene, Shakespeare deviates here from the story in the poem, by making the pestilence in Verona, and not in Mantua.

#### ACT V. SCENE 3.

210. Churchyard, &c.—Hunter thinks that "Shakespeare, or some writer whom he followed, had in his mind the churchyard of St. Mary the Old, in Verona, and the monument of the Scaligers which stood in it." This monument is spoken of by Coryat as being "an exceeding sumptuous mausoleum, that I saw not the like in Italy" (*Crudities*, vol. ii. p. 114). According to Singer, the lovers are said to have been buried in a vault of Fermo Maggiore, a Franciscan monastery "which was burnt down some years since. A sarcophagus, said to be that of Juliet, was removed from the ruins, and is still shown at Verona." But the only church of that name, San Fermo Maggiore, is in Verona, and still exists. The sarcophagus shown as Juliet's tomb is generally considered utterly unauthentic.

211. Line 3: *Under yond yew-trees.*—Q. 1 reads *this Ew-tree*: all the other Qq. and Ff. have "*yond young trees*" (Q. 4, yong). In Holland's *Plinie*, b. xvi., c. 10, *yew* is *yugh*. Chaucer writes it *ew*; Spencer *eugh*; Dryden has *yewgh* (Virgil's *Georgics*, b. ii.). From the reading of Q. 4 it is probable the form of the word in the MS. of this passage was *yugh*.

212. Line 8: *As signal that thou hear'st some thing approach.*—Walker points out (vol. i. p. 223) that the accent here is required on *thing*. F. 1 (which, however, has *hearest*, probably by mistake) prints *some thing*, as we have printed it, in two words. Below (line 18), where the accent is on *some*, F. 1 prints it as one word, *something*.

213. Line 21: *MUFFLE me, night; awhile.*—Steevens quotes Drayton's *Polyolbion*:

But suddenly the clouds which on the winds do fly,  
Do muffle him againe.

So Milton, in *Comus*, "*Unmuffle ye faint stars.*" Tennyson uses the word *muffle* in three or four places, e.g. in the *Princess*:

The full sea glazed with muffled moonlight;  
a line intended, I imagine, to describe the light of a moon, muffled in clouds, on the sea.

214. ENTER Romeo, AND Balthazar.—Q. 2, Q. 3, Ff., all

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Q. 2, Q. 3, Ff., all

have *Enter Romeo and Peter*. In Brooke and Painter *Peter* is Romeo's servant. So in Bandello's novel he is called *Pietro*.

215. Line 28: *Why I descend into this bed of death*.—This seems to prove that a vault, into which the descent was by steps, such as is represented on Mr. Irving's stage, was what Shakespeare here intended to describe.

216. Line 32: *In DEAR employment*.—The word *dear* is used in many senses; its exact derivation is disputed: here it means, "sad and yet precious." See Note 223, *Love's Labour's Lost*.

217. Line 54.—The incident of Paris and Romeo meeting at the tomb is Shakespeare's own invention; it is not found in any known version of the play. For the beautiful speech of Romeo's, which follows, there is no material in Brooke's poem.

218. Line 68: *I do DEFY thy CONJURATIONS*.—So Q. 1, undoubtedly the right reading. Q. 2 here has *commi-ration*; the other Qq. and Ff. (substantially) *commiseration*, which makes nonsense. *Conjuration* has here nothing to do with any necromantic proceedings; it simply means "earnest entreaties." So in *Look About You* (1600), sc. 14:

What needs more *conjuration*, gracious mother?

—Dodsley, vol. vii. p. 426.

For *defy*, used in the sense of *refuse*, compare King John, iii. 4. 23:

No, I *defy* all counsel, all redress.

219. Line 84: *a lantern*.—This means a round or octagonal turret, full of windows, called a *touere* or *lantern*, by which cathedrals, halls, and even large kitchens, are sometimes lighted and ventilated. There is a beautiful one in Ely Cathedral.

220. Line 90: *A lightning before death*.—A proverbial expression (Bohn's Handbook of Proverbs, p. 55). Chapman uses it twice, and we find it in the Death of Robert, Earl of Huntingdon, ii. 2:

I thought it was a *lightening* before death.

—Dodsley, vol. viii. p. 266.

Many great and good men have died with a *jest* upon their lips; but the expression refers, probably, to the deceptive rallying of strength and reason which often takes place before death.

221. Line 92: *Death, that hath suck'd the honey of thy breath*.—Compare the well-known passage in *Hamlet* (iii. 1. 163, 164):

And I, of ladies most deject and wretched,  
That *suck'd* the honey of his music vows.

222. Line 96: *And death's pale flag is not advanced there*.—Compare Samuel Daniel's *Complaint of Rosamond*:

And nought respecting Death (the last of Pains)  
Plac'd his *pale Colours* (th' *Ensign* of his Might)  
Upon his new-got Spoil before his Right.

—Works (edn. 1718), vol. I. p. 59.

This is one of the four passages in this act which bear so strong a resemblance to passages in Daniel's poem, that considering the latter work was printed, probably, in 1592, there can be little doubt, as Malone suggests, that Shakespeare had read recently Daniel's poem, "before he wrote the last act of the present tragedy."

## NOTES TO ROMEO AND JULIET.

223. Line 115: *A dateless bargain to engrossing death!*—This is one of the lines which may well countenance the theory that Shakespeare, at one time or other during his life, was a limb of the law. Such a legal epithet as *engrossing*, applied to death in so pathetic a speech, certainly smacks of an attorney's office.

224. Lines 121, 122:

*how oft to-night*

*Have my old feet stumbled at graves!*

Alluding to a popular superstition that to *stumble* augured some coming danger or misfortune. Compare III. Henry VI. iv. 7. 11, 12:

For many men that *stumble* at the threshold,  
Are well foretold that danger lurks within.

225. Line 137: *under this YEW-tree*.—Qq. and Ff. read *young tree* (Q. 2 *yong*), as in the former passage, line 3 of this scene. If we read *yeu-trees* there, it seems we ought to read *yeu-tree* here; *young tree* has no particular force in this passage. It is not necessary to suppose, as Uricl suggests, that by reading *yeu-tree* we make Shakespeare represent Balthasar and the page of County Paris as sleeping under the same tree. *Yeu-trees* were common enough in churchyards; they were probably planted at first in a belt, partly or entirely round the churchyard, though in many of our old English churchyards only one old tree survives.

226. Line 148: *O COMFORTABLE friar!*—Compare King Lear, i. 4. 327, 328:

yet have I left a daughter,

Who, I am sure, is kind and *comfortable*.

It means here "able to give comfort."

227. Lines 163, 164:

*O churl! DRINK all; and LEAVE no friendly drop*

*To help me after!*

So Q. 1, Q. 5; but Q. 2 has *drunke* and *left*, while Q. 3, Q. 4, and Ff. have:

*drinke* all and *left* no friendly drop.

It is as well to avoid the awkward word *drunk*, if possible. The latter reading may be defended; "and *left* no friendly drop," may be explained "and no friendly drop is *left* for me." I am not certain whether a note of exclamation (!) would not be better than one of interrogation (?) at the end of the sentence as printed in our text.

228. Line 170: *there REST, and let me die*.—Qq. and Ff have *rust*; in Q. 1 the passage runs:

O happy dagger thou shalt end my fear,  
*Rest* in my bosome, thus I come to thee.

The reading *rust* has been defended; and certainly the word is characteristic in the context, but, on the whole, *rest* is preferable. Juliet could hardly imagine their bodies would remain so long undiscovered that the dagger would have time to *rust*.

229. Line 205: *And IS mis-sheathed in my daughter's bosom!*—Some editors print it for *is*, following Q. 2. But "for, lo, his house" (i.e. the dagger's sheath) "is empty on the back of Montague," is a parenthesis; the and coupling the two verbs *hath mista'en* (l. 203), *is mis-sheathed*. Perhaps the right reading may be "T is *mis-sheathed*."

230. Line 216: *Seal up the mouth of OUTRAGE for a while*.—The ingenious author of the MS. notes in Collier's

wonderful Folio could not tolerate *outrage*, so he altered it to *outery*. This effort of invention was quite unnecessary, as *outrage* makes very good sense, indeed better than *outery*. Compare I. Henry VI. iv. 1. 125-127:

are you not asham'd  
With this immodest clamorous *outrage*  
To trouble and disturb the king and us?

231. Line 229 *et seq.*—The omission on the stage of some of what follows on the death of the two lovers may be regretted, even from a dramatic point of view. The agitated utterances of Lady Capulet and Capulet, the discovery of the bodies, and the arrest of the Friar and Balthasar, all tend to increase the effect of the scene. But this long speech of the Friar's, and all that follows up to within a few lines of the end, is terribly dull and commonplace, and if retained in the acting version would weaken the end of the tragedy.

232. Line 247: *As this dire nig!*—For a similar instance of the redundant *as* compare Jul. Cæs. v. 1. 72, 73:

This is my birth-day; as this very day  
Was Cassius born.

233. Line 275: *This letter he early bid me give his father.*—This is a very inharmonious line. According to Walker (Vers. p. 67) and Abbott (Shak. Grammar (ed. 3), p. 346), *letter* should here be pronounced as a monosyllable *lett're*. Even then the line would be better if it stood:

This letter he bid me give his father early,

or,

This letter he bid me early give his father

234. Line 295: *a BRACE of kinsmen.*—Meaning Mercutio and Paris. See iii. 1. 114, where Romeo, speaking of Mercutio, says:

This gentleman the *prince's* near ally,

and Paris, in iii. 5. 181 (according to Q. 1), is spoken of as:  
A gentleman of *princely* parentage.

The reading is *noble* in all the other copies, so that this does not go for much; but it may be inferred he was the second *kinsman* intended. *Brace* is generally used, it has been noted by Stevens, when applied to men in a contemptuous sense, but that is certainly not the case in this passage.

## WORDS OCCURRING ONLY IN ROMEO AND JULIET.

NOTE.—The addition of sub., adj., verb, adv. in brackets immediately after a word indicates that the word is used as a substantive, adjective, verb, or adverb only in the passage or passages cited.

The compound words marked with an asterisk (\*) are printed as two separate words in Q. 2 and F. 1.

Act Sc. Line	Act Sc. Line	Act Sc. Line	Act Sc. Line
Affray (verb)... iii. 5 33	*Church-door... iii. 1 109	Field-bed..... ii. 1 40	*Ill-shaped.... v. 1 44
Agate-stone... i. 4 55	Coach-maker... i. 4 69	*Fiery-footed.. iii. 2 1	Immoderately. iv. 1 6
Agile..... iii. 1 171	*Cock-a-hoop... i. 5 83	Film (sub.).... i. 4 63	Inauspicious... v. 3 111
All-cheering... i. 1 140	Collar..... i. 1 6	Fishified..... ii. 4 40	Jaunt (sub.)... ii. 5 26
Alligator..... v. 1 43	Contrary (verb) i. 4 62	*Flattering-sweet ii. 2 141	*Judgment-place i. 1 109
Ambusca-loes. i. 4 84	i. 5 87	Flecked..... ii. 3 3	Lady-bird..... i. 3 3
Amerce..... iii. 1 195	Cot-quean..... iv. 4 6	Flirt-gills..... ii. 4 162	*Lammas-eve... i. 3 19
Angelical..... iii. 2 75	Court-cupboard i. 5 8	Franciscan.... v. 2 1	*Lammas-tide... i. 3 23
Awaking (sub.) v. 3 258	Death-darting. iii. 2 47	Gadling..... iv. 2 16	*Lammas-tide... i. 3 16
Baptized..... ii. 2 50	Death-marked, Prol. 9	Glooming..... v. 3 305	Lantern?..... v. 3 84
Bedaubed..... iii. 2 55	Deliciousness.. ii. 6 12	Grasshopper... i. 4 60	Last* (sub.)... i. 2 41
*Beggar-maid.. ii. 1 14	*Dew-dropping i. 4 163	Gray-coated... i. 4 64	*Lazy-pacing?.. ii. 2 31
Behovetful.... iv. 3 8	Dove-feathered iii. 2 76	Gray-eyed..... ii. 3 1	Life-weary..... v. 1 62
Benefice..... i. 4 81	Dove-house... i. 3 30	Hay..... ii. 4 27	*Long-experi- enced <sup>10</sup> ..... iv. 1 60
Bepaint <sup>1</sup> ..... ii. 2 86	i. 3 35	Hazel (adj.)... iii. 1 22	Love-devouring ii. 6 7
Bescreeened... ii. 2 52	Dowdy..... ii. 4 44	Healthsome... iv. 3 34	Love-performing iii. 2 5
Botossed..... v. 3 76	Drivelling..... ii. 4 05	Heartless <sup>5</sup> .... i. 1 73	*Loving-jealous ii. 2 182
Blaze <sup>2</sup> ..... iii. 3 151	Duellist..... ii. 4 27	Hereabouts.... v. 1 38	Lure (verb).... ii. 2 100
Bow-boy..... ii. 4 16	Earliness..... ii. 3 39	High-lone..... i. 3 38	*Maiden-widowed iii. 2 135
Bower (verb)... iii. 2 81	Earthen..... v. 1 46	Highmost <sup>6</sup> ... ii. 5 9	Marchpane.... i. 5 9
Bump (sub.)... i. 3 53	Earth-treading i. 2 25	Hist..... ii. 1 159	*Mark-man.... i. 1 212
Candle-holder.. i. 4 33	Easter..... iii. 1 30	Hunt's-up..... iii. 5 150	Minim..... ii. 4 25
Cheveril (sub.) ii. 4 88	Elf-locks..... i. 4 90	Idles (verb).... ii. 6 19	
Chop-logic <sup>3</sup> ... iii. 5 150	Endart..... i. 3 98	*Ill-divining... iii. 5 54	
	Empierced.... i. 4 19		
	Fantastico.... ii. 4 31		
	Fashion-monger ii. 4 35		
	Fettle..... iii. 5 154		

<sup>1</sup>Venus and Adonis, 991.

<sup>2</sup>In the sense of "to make public." *To blaze*, in the ordinary sense, is used in several passages.

<sup>3</sup>*Chop-logic*, reading of Q. 1 only.

<sup>4</sup>A term of fencing.

<sup>5</sup>Pilgrim, 279; Lucrece, 471, 1399.

<sup>6</sup>Sonnet, vii. 9.

<sup>7</sup>In its architectural sense. See note 219.

<sup>8</sup>*i.e.* a shoemaker's last.

<sup>9</sup>See note 70.

<sup>10</sup>Lucrece, 1820.

one give his father.  
ording to Walker  
ar (ed. 3), p. 346),  
onosyllable *lettre*.  
stood:  
early,  
father  
— Meaning Mer-  
Romeo, speaking

ally,  
I), is spoken of as:  
age.  
opies, so that this  
ffered he was the  
generally used, it  
plied to men in a  
ly not the case in

# LIET.

at the word is  
nd.  
Q. 2 and F. 1.

	Act	Sc.	Line
d....	v.	1	44
tely.	iv.	1	6
ous ..	v.	3	111
....)	ii.	5	26
at-place	i.	1	109
....	i.	3	3
vee..	i.	3	19
....	i.	3	23
....	i.	3	16
....	v.	3	84
....)	i.	2	41
ing <sup>3</sup> .	ii.	2	31
y....	v.	1	62
peri- ....	iv.	1	60
....	ii.	6	7
forming	iii.	2	5
enious	ii.	2	182
....)	ii.	2	160
widowed	iii.	2	135
ue....	i.	5	9
in....	i.	1	212
....	ii.	4	25

chitectural sense. See

oenmaker's *last*  
e 70.  
e, 1890.

## EMENDATIONS ON ROMEO AND JULIET.

	Act	Sc.	Line		Act	Sc.	Line		Act	Sc.	Line		Act	Sc.	Line
Misadventure	v.	1	29	Poulitice	ii.	5	65	Slr..gleness <sup>7</sup> ....	ii.	4	70	Traces <sup>11</sup> (sub.)	i.	4	61
Misadventured, Prol.	7.			*Precious-juiced	ii.	3	8	*Single-soled	ii.	4	69	Trim (adv.)....	ii.	1	13
Misapplied....	ii.	3	21	Prick-song	ii.	4	23	*Skains mates	ii.	4	163	Tuner.....	ii.	4	30
Misbehaved....	iii.	3	143	Princeox.....	i.	5	88	Slip <sup>8</sup> .....	ii.	4	51	Unattainted....	i.	2	90
Mis-sheathed ..	v.	3	205	Profaners .....	i.	1	80	Slowed.....	iv.	1	16	Uncomfortable	iv.	5	60
Mis-termed .....	iii.	3	21	Proverbed .....	i.	4	37	Slug-a-bed.....	iv.	5	2	Unharmd .....	i.	1	217
Mist-like.....	iii.	3	73	Quinces.....	iv.	4	2	Smatter.....	iii.	5	172	Unplagued .....	i.	5	19
Monthly (adv.)	ii.	2	110	Rat-catcher....	iii.	1	78	Snowy .....	i.	5	50	Unseemly.....	iii.	3	112
Mouse-hunt .....	iv.	4	11	Recky <sup>4</sup> .....	iv.	1	83	*Sober-suited..	iii.	2	11	Un-stuffed.....	ii.	3	37
Needly .....	iii.	2	117	Reflex <sup>5</sup> (sub.)	iii.	5	20	*Soon-speeding	v.	1	60	Untalked.....	iii.	2	7
Neighbour-stained	i.	1	89	Ropery .....	ii.	4	154	Stakes <sup>9</sup> (verb)	i.	4	16	Up-ill.....	ii.	3	7
*New-beloved ..	ii.	Chor.	12	Rushed <sup>6</sup> .....	iii.	3	26	Star-crossed...	Prol.	6.		Up-roused .....	ii.	3	40
Nick-name (sub.)	ii.	1	12	Saint-seducing	i.	1	220	*Still-wak .....	i.	1	187	Upturned.....	ii.	2	29
*Nimble-pinioned	ii.	5	7	Sallow .....	ii.	3	70	Sweeting <sup>10</sup> ....	ii.	4	86	Varsal .....	ii.	4	210
O'ercovered....	iv.	1	82	*Savage-wild ..	v.	3	37	Swung .....	i.	1	118	Waddled.....	i.	3	39
O'erperch .....	ii.	2	66	Scant (adv.)....	i.	2	104	Tackled.....	ii.	4	201	Waggon spokes	i.	4	59
Overset .....	iii.	5	137	Scathe (verb)..	i.	5	86	*Tassel-gentle	ii.	2	100	Waverer .....	ii.	3	49
Pantry .....	i.	3	102	Searchers .....	v.	2	8	Tithe-pig.....	i.	4	79	Wedding-bed ..	iii.	2	136
Pastry .....	iv.	4	2	Serving-creature	(iv.	5	117	Top-gallant....	ii.	4	202	*Well-apparelled	i.	2	27
Pilcher <sup>1</sup> .....	iii.	1	84	*Sharp-ground	iii.	3	44	Towards (adv.)	i.	5	124	Wind-swift....	ii.	5	8
Pink .....	ii.	4	61	Sharps (sub.)	iii.	5	28	Venus and Adonis	515.			Without-book <sup>12</sup>			
Nick-name (sub.)	ii.	4	62	Shoemaker ....	i.	2	30	7 Here used - simplicity. It				(adj.).....	i.	4	7
Plats <sup>2</sup> (verb) ..	i.	4	89	Silver-sweet ...	ii.	2	166	occurs in Sonnet viii. 8 = celticity.				Wolvish-ravening	iii.	2	76
Poperin <sup>3</sup> .....	ii.	1	33	Sin-absolver...	iii.	3	50	<sup>8</sup> Used in a quibbling sense as				World-wearied	v.	3	112

1 Here it means "a scabard"  
-pitcher = pitchard is used in  
Twelfth Night, iii. 1. 39.  
2 A Lover's Complaint, 8.  
3 The Anglicised name of a  
kind of pear. (See foot-note to  
text).

4 Supposed by some to be an-  
other form of *reechy*, which oc-  
curs three times.  
5 Used as a verb in I. Henry VI.  
v. 4. 87.  
6 Used as a transitive verb.  
See note 139.

7 Here used - simplicity. It  
occurs in Sonnet viii. 8 = celticity.  
8 Used in a quibbling sense as  
"a piece of false money." So  
Venus and Adonis, 515.  
9 In the sense of "to fix like a  
stake in the ground;" in the sense  
of "to wager" the verb is used  
elsewhere by Shakespeare (Cymb.  
v. 5. 188).  
10 A kind of apple.

11 A part of the harness.  
12 See note 46.  
13 See notes 211, 225.

## ORIGINAL EMENDATIONS ADOPTED.

Note	Act	Sc.	Line	
27.	i.	2	32.	Which, on more view, of many mine, being one.
168.	iv.	1	88.	To live unstained wife to my sweet love.
201.	v.	1	15.	How doth my lady? that I ask again.

## ORIGINAL EMENDATIONS SUGGESTED.

Note	Act	Sc.	Line	
25.	i.	2	15.	She is the hopeful lady of my ee.
117.	iii.	2	6.	That <i>run-i-th'-ways</i> eyes may wink.
199.	v.	1	1.	If I may trust the flattering <i>troth</i> of sleep.
229.	v.	3	205.	And 't is mis-sheathed.
233.	v.	3	275.	This letter he bid me give his father early; or, This letter he bid me early give his father.

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# KING HENRY VI.—PART I.

---

NOTES AND INTRODUCTION

BY

F. A. MARSHALL.

## DRAMATIS PERSONÆ.

KING HENRY THE SIXTH.

JOHN, DUKE OF BEDFORD, uncle to the King, and Regent of France.

HUMPHREY, DUKE OF GLOUCESTER, uncle to the King, and Protector.

THOMAS BEAUFORT, Duke of Exeter, great-uncle to the King.

HENRY BEAUFORT, great-uncle to the King, Bishop of Winchester, and afterwards Cardinal.

JOHN BEAUFORT, Earl, afterwards Duke of Somerset.

RICHARD PLANTAGENET, son of Richard late Earl of Cambridge, afterwards Duke of York.

RICHARD BEAUCHAMP, EARL OF WARWICK.

THOMAS MONTAGUE, EARL OF SALISBURY.

WILLIAM DE LA POLE, EARL OF SUFFOLK.

LORD TALBOT, afterwards Earl of Shrewsbury.

JOHN TALBOT, his son.

EDMUND MORTIMER, Earl of March.

SIR JOHN FASTOLFE.

SIR WILLIAM LUCY.

SIR WILLIAM GLANSDALE.

SIR THOMAS GARGREAVE.

MAYOR OF LONDON.

WOODYLE, Lieutenant of the Tower.

VERNON, of the White Rose or York faction.

BASSET, of the Red Rose or Lancaster faction.  
A LAWYER.

Mortimer's Gaiolers.

CHARLES.

REIGNIER, Duke of Anjou, and titular King of Naples.

PHILIP LE BON, Duke of Burgundy.

JOHN, Duke of Alençon.

BASTARD OF ORLEANS.

Governor of Paris.

Master Gunner of Orleans, and his Son.

General of the French forces in Bordeaux.

A French Sergeant.

A Porter.

An old Shepherd, father to Joan la Pucelle.

MARGARET, daughter to Reignier, afterwards married to King Henry.

COUNTESS OF AUVERGNE.

JOAN LA PUCELLE, commonly called Joan of Arc.

Lords, Warders of the Tower, Heralds, Officers, Soldiers, Messengers.

Fiends appearing to La Pucelle.

SCENE—Partly in England and partly in France.

### HISTORIC PERIOD.

From the death of Henry V., August 31st, 1422, to the overture of marriage made by Suffolk to Margaret on behalf of Henry VI., towards the end of 1444.

### TIME OF ACTION.

The time of this play, according to Daniel, comprises eight days with intervals:—

Day 1: Act I. Scenes 1 to 6.—Interval.

Day 2: Act II. Scenes 1 to 5.

Day 3: Act III. Scene 1.—Interval.

Day 4: Act III. Scene 2.

Day 5: Act III. Scene 3.—Interval.

Day 6: Act III. Scene 4; Act IV. Scene 1.—Interval.

Day 7: Act IV. Scenes 2 to 7; Act V. Scenes 1 to 3.—Interval.

Day 8: Act V. Scenes 4, 5.

# KING HENRY VI.—PART I.

## INTRODUCTION.

### LITERARY HISTORY.

AS far as we know this play was not printed before it appeared, among the "Histories," in the Folio, 1623 (F. 1). It will be more convenient to treat this play separate from the other two parts of Henry VI. as it was derived from a totally different source. What that source was we do not know; but there can be little doubt, as far as the internal evidence goes, that he founded it on some old play, written perhaps by more than one author. There are traces of Shakespeare's hand in the language of some of the scenes, as well as in part of the dramatic construction; but what work he did on this play, we can have little doubt, was done at the very earliest period of his career as a writer or adapter of plays. I shall not attempt to follow many recent editors and commentators in assigning, exactly and confidently, to Shakespeare, and to the other supposed author or authors, their different shares in this play. Suffice it to say that the ear of one familiar with Shakespeare's versification will at once protest against many of the passages in this play being assigned to his pen; even allowing for the fact that they were part of his earliest work. Who the authors were of the play which Shakespeare retouched we do not know. Robert Greene, Peele, and Marlowe, may all have had some share in it; so, at least, it has been confidently stated by some editors. Lodge and Nash are also supposed by some commentators to have had a hand in its composition; but there is no external evidence on that point whatsoever. There is no reason to believe that Shakespeare openly co-operated with any other author or authors in the writing of this play; it is more probable that he took the old play, which he found in the theatre, and slightly altered and improved it, having

then, in his mind, the determination to complete the series of the plays with those two which are now known as the Second and Third Parts of Henry VI. Both, as we shall see, when we come to consider the literary history of those plays, were probably adaptations from some other author's works.

Finally, as to the question whether the first part of Henry VI. has any claim to rank amongst Shakespeare's plays, we shall, on the one side, be impressed with the fact that, although he mentions Titus Andronicus, Meres (Palladis Tamia, 1598) does not mention the First Part of Henry VI. amongst Shakespeare's tragedies. On the other hand, the fact of this play being included in the First Folio is almost positive proof that there is, at least, some of Shakespeare's work in it.

The contemporary references to the First Part of Henry VI.—considering it distinct from the Second and Third Parts—consist of the various entries in Henslowe's Diary, which will be more properly considered in the Stage History of the play; and the following passage from Nash's "Pierce Penilesse his supplication to the Diuell. 1592." Sign. F 3. [4to.]: "How would it have joyed brave *Talbot* (the terror of the French) to thinke that after hee had lyne two hundred yeares in his Toombe, he should triumphe againe on the Stage, and have his bones newe embalmed with the teares of ten thousand spectators at least, (at severall times) who, in the Tragedian that represents his person, imagine they behold him fresh bleeding." There can be little doubt that this reference is to the First Part of Henry VI., as it is the only play we know of, in which *Talbot* figures as a character; and he is described as "a terror to the French" in i. 4. 42:

Here, said they, is the terror of the French.



## KING HENRY VI.—PART I.

Also, as Stokes observes: "the word *triumph* recalls the end of the sad scene of act iii., and La Pucelle's words [iii. 3. 5]:

Let frantic Talbot *triumph* for a while;

whilst the remark about 'the spectators beholding him fresh bleeding' vividly reminds us of the beginning of act iv, sc. 7" (Chronological Order of Shakespeare's Plays, p. 9).

This play was first entered in the Register of Stationers' Hall, on 8th November, 1623, amongst those of Shakespeare's plays "as are not formerly entered to other men," under the title of "The Third Parte of Henry the Sixt;" but the editors of the Folio assigned to it the more correct title which it now bears, and placed it in its proper chronological order.

As to the exact date of the play we learn from the entry in Henslowe's Diary, that the play which he calls indifferently: "henery the vj," and "hary" or "harey the vi," was produced for the first time, in March, 1591; so that when Nash's pamphlet was written there was time for its popularity to have become established.

With regard to the historical foundation of this play Hall's Chronicle appears to have been extensively used as well as Holinshed. It has been remarked that this play does not follow Holinshed as closely as Shakespeare does in his other historical plays; but it is only natural that the author or authors should come to Hall for many of their details, as his Chronicle was especially devoted to the history of the wars between the two Houses of York and Lancaster and their subsequent union in the House of Tudor.

### STAGE HISTORY.

The first mention we have of the performance of this play is in Henslowe's Diary in the entry referred to above (as henery the vj) "by my lord Strange's mene,"<sup>1</sup> probably at the Rose Theatre. It was performed in this season between March 7th and June 20th, 1591-1592, fourteen times.

On the occasion of the first representation Henslowe's share of the receipts amounted to £3, 16s. 5d., which appears to be a larger sum than he obtained by the single performance of any other play; at this time he had only "half the gallery" for his share. The receipts of the subsequent performances compare very favourably with those of most other plays, so that there can be no doubt that, for some reason or other, this play of Henry VI. was a very popular one. It was reproduced in the following season (January 29th to February 1st, 1592-1593) twice. After this we find no record of its performance in Henslowe, or elsewhere. Unless we are to believe that the recollection of the defeat of the Armada in 1588 was still fresh in the memory of the public, it is difficult to account for the great popularity of this dramatic record of Talbot's achievements, on the ground of there being any special circumstances in the events of that year, 1592, which were likely to stimulate the martial ardour of the people. At that time there certainly was an English force, under the command of the Earl of Essex, fighting on French soil. It was engaged in helping the King of France against the Spaniards; but there does not appear to have been amongst them any commander who could, by any stretch of imagination, be compared to the great Talbot.

There is nothing to show, as far as Henslowe's Diary is concerned, whether this play of "henery the vj," as he calls it, was the old play before, or after, it had been retouched by Shakespeare; but there can be little doubt it was the First Part of Henry VI. pretty well as we have it in the First Folio, and that it was the same play as that referred to by Nash in the passage quoted above.

The only record we can find in Genest of the performance of this play, or rather of Shakespeare's version of it, is at Covent Garden, March 13th, 1738: "By desire of several Ladies of Quality—for Delane's benefit, and not acted fifty years, Henry 6th part 1st" (vol. iii. p. 555). As a fact, Shakespeare's play had never been acted, as far as we can trace, since his own time. The part of Talbot was taken by Delane; that of Suffolk by Walker, and La Pucelle by Mrs. Hallam. It does not

<sup>1</sup> Lord Strange's Company was afterwards merged into the Lord Chamberlain's Company in 1594.

## INTRODUCTION.

appear that the play was ever repeated. It formed one of the many revivals of Shakespeare's historical plays which took place at this period, apparently at the desire of some "Ladies of Quality." Whoever they were, it is very much to their credit that they should have caused a revival, if only for a very short period, of many of the plays of our greatest dramatic author which had never been represented since the re-establishment of theatres at the Restoration.

At Dorset Garden, in 1681, was produced "Henry 6th, part 1st, with the Murder of Humphrey Duke of Gloucester" (Genest, vol. i. p. 302). It was an alteration of Shakespeare by John Crown or Crowne. Of this play Genest says that it "is chiefly made up of the first three acts of Shakespeare's Henry the 6th—part 2d—it ends with a narration of Suffolk's death, and with the breaking out of Cade's rebellion—Crown has enlarged the parts of the Queen, Suffolk, and the Cardinal—he sometimes uses Shakespeare's own words, and sometimes alters them, making large additions of his own.—Dr. Johnson says of the scene in which Cardinal Beaufort dies, that the beauties of it rise out of nature and truth, the superficial reader cannot miss them; the profound can imagine nothing beyond them—yet even in this scene Crown has made insipid additions—it is preceded by about 30 or 40 lines—Gloucester's Ghost appears to the Cardinal—and he falls into a swoon.—In the Prologue Crown professes to have mended a good old play—adding—

'To-day we bring old gather'd herbs 't is true,  
But such as in sweet Shakespeare's garden grew.  
And all his plants immortal you esteem,  
Your mouths are never out of taste with him.'

\* \* \* He concludes the Prologue with saying that he had sprinkled—"A little vinegar against the Pope." Genest adds: "He should have said—*not a little*" (vol. i. p. 303). Langhaine tells us that it was printed in quarto "and dedicated to Sr Charles Sūley" (*sic*). He adds: "This Play was oppos'd by the Popish Faction, who by their Power at Court got it suppress'd: however it was well receiv'd by the Rest of the Audience" (Account of the English

Dramatic Poets, p. 96). The official prohibition of this version of Crown's does not seem to have procured for the suppressed play any factitious popularity, such as very often attaches to a play suppressed for political reasons.

Henry VI. does not seem to have been heard of on the English stage again till Theodore Cibber's adaptation produced at Drury Lane, July 5th, 1723, which does not appear, however, to have contained any portion of Shakespeare's First Part of Henry VI.

Neither Garrick, nor Edmund Kean, nor any other of our great Shakespearian actors, with one exception, seems to have ever contemplated the representation of this play. Charles Kemble, however, prepared a condensed version of the three parts of Henry VI. in one play, which, with the exception of a few words, is entirely taken from Shakespeare, and as an arrangement for the stage is very ingenious. We purpose printing this condensed version of Kemble's—which does not appear ever to have been acted or published—at the end of the Third Part of Henry VI., from the unique copy in the possession of Mr. Henry Irving.

## CRITICAL REMARKS.

It is easy to underrate the merits of this play, knowing as we do that a very small portion of it is Shakespeare's own work. But if we look at the purpose of it, and judge it, not by the same standard with which we should judge such historical plays as King John, or the two parts of Henry IV., we shall find that it possesses no small amount of merit. It professes to be nothing more than a compendious and dramatic sketch of the events which led to the fatal Wars of the Roses, that contention between the Houses of York and Lancaster with which the two other parts of Henry VI. deal. If we read the play carefully and without prejudice, we must admit that it fulfils this purpose very effectively. We are carried along through a series of more or less spirited scenes; and two of the characters, at least, excite both our interest and sympathy, namely, those of Talbot and Joan of Arc. The hero of this play, undoubtedly, is the great Talbot, who is here represented as a

# KING HENRY VI. PART I.

thorough type of that heroic Englishman who even in these degenerate days is not, thank Heaven, an extinct being. We know from contemporary records that this play, either in its original edition, or after it had been touched up by Shakespeare, was a very popular one. Men and women went to be found in those days, who would flock to the theatre to witness a mimic representation of the brave deeds of such a hero as Talbot, even as they might be found nowadays, though perhaps in a lower rank of life, crowding the theatre where the heroic deeds of a Gordon were represented. The scenes in which Talbot is the chief figure, are among the best in this play; and in act ii. a very powerful dramatic situation is only just missed. Had Shakespeare dealt with this play as he dealt with his material in other cases, he would have made of the scene between Talbot and the Countess of Auvergne very much more than is made of it in the play before us. In fact, as long as we are allowed to follow Talbot's fortunes, without the interruption of those tedious quarrels between Gloucester and Winchester, our interest never flags; while in the scene between the great general and his son, when the shadow of death lies dark and heavy on them both, a degree of pathos is reached far above the general standard of the chronicle plays.

With regard to Joan of Arc, her character is drawn with a very vague and uncertain touch. It is almost impossible to say whether the author intended to admire her as a heroine, or to despise her as an impostor. Every now and then, the genuineness of her enthusiasm, the nobleness of her self-sacrifice, and the almost superhuman courage which she displays—courage moral as well as physical—lead us to believe that the author in his own heart was above that vulgar and debased prejudice which would deform this heroic girl into a charlatan and strumpet. Such a height does this inconsistency attain in act v. scene 4 that it is really impossible to understand the author's drift, unless we are to imagine that, in ministering to the worst prejudices of the spectators, he was deliberately sacrificing his own convictions. There is a genuine ring in the speech, addressed by her

to her English persecutors, which is certainly not to be found in the absolutely inconsistent and cowardly pleas which she makes for a respite of her sentences. Nor is the scene between her and the fiends (act v. scene 3) dramatically credible. It strikes one as written in to please the vulgar, and to have been no part of the play as originally designed by the author. The renunciation of her father, at the beginning of act v. scene 4, is equally difficult to reconcile with her character in other parts of the play. There seems to be no object in her claiming to be of noble birth, when she herself, in act i. scene 2, has proudly declared that she is really a shepherd's daughter. The author does not succeed in conveying to us supposing that such was his intention—the impression that Joan was a hypocrite or a conscious impostor. Whether her visions were real or imaginary, there can be no doubt that she herself thoroughly believed in them. It is on her religious mission that she lays the greatest stress throughout. It is by her faith in this religious mission that she is sustained through every difficulty, that she is proof against physical fear, and—what is still more remarkable—proof against the discouragement which defeat, in her difficult and anomalous position, might fairly inspire. We feel at the end of this play that, in spite of her supposed traffic with fiends, or her miserable self-accusation of incontinency, it is by her faith and by her purity that she will be enabled to meet the terrible death, to which she is condemned, without any outward sign or inward feeling of fear. Let it be understood that we are not now discussing Joan of Arc from the historic point of view, but from the dramatic point of view, in which, on the whole, she is presented to us in this play. While we are on this subject it may not be out of place to remark that it would have been a daring thing for any dramatist, in the time of the great "virgin queen" Elizabeth, to have attempted, too boldly or too openly, to exalt into a heroine the French peasant girl who, undoubtedly, did rescue her country from the domination of a foreign power. Joan did something more than mount a horse at the head of her troops, and address to them inspiring harangues. Per-

## INTRODUCTION.

haps Elizabeth would have done quite as much, had she had the opportunity.

The construction of this play, always keeping in view its object and the vast number of incidents which it embraces, is not by any means so unskilful as that of many other contemporary plays, including even some of those to which Shakespeare can fairly lay claim as his own. The dramatist evidently set before himself the task of showing how the great Civil War began, and how the evils, which beset the reign of Henry VI., had their primary origin in his unhappy marriage with Regnier's daughter. Appropriately enough the play ends with the speech of the treacherous Suffolk, setting forth the purpose which he but too well fulfilled. There are many passages which we might detach from the whole, passages which, in spite of the unskilful treatment of the blank verse, are yet full of vigour, and by no means unworthy of Shakespeare's pen. Such for instance is the speech of the Third Messenger in act i. scene 1; Talbot's speech in act i. scene 4, descriptive of his own treatment by the French; the whole of the scene between Mortimer and Richard Plantagenet, containing some masterly touches of pathos; the scene between Winchester and Gloucester, act iii. scene 1; Pucelle's appeal to Burgundy; Talbot's denunciation of the cowardice of Fastolfe, and, notably, King Henry's speech in

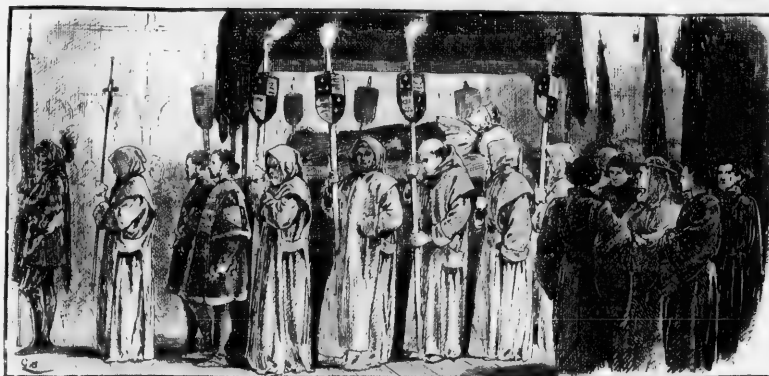
the same scene. Of the scene between Talbot and his son we have already spoken; this is generally admitted to be one of those which bears most traces of Shakespeare's hand. Certainly it also bears traces of belonging to his earliest period, and has evidently not been revised with any care; nor has it enjoyed those finishing touches which it was his delight to put to those of his works, either adopted or of his own creation, for which he felt particular affection; but there is true feeling and dramatic power in both the scenes between father and son. Talbot's dying speech in act v. scene 7 is a very fine one; and the scene between Suffolk and Mortimer, though somewhat disfigured by the number of "*Asides*" in it, is nevertheless very dramatic.

Finally we may dismiss this play with an exhortation to all students of Shakespeare not to slight it, but rather to study it as a most interesting specimen of the dramatic literature of our country in the time of Shakespeare's youth; a period which, from the vigour and brilliancy of some of the work which it produced, was no unfit herald to the twenty years when Shakespeare's sun eclipsed all the lesser lights of the poetic heaven, those years which gave to us the most noble storehouse of great thoughts, of tender sentiments, and of subtle analysis of human nature which the literature of any country possesses.

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## KING HENRY VI.—PART I.

### ACT I.

#### SCENE I. Westminster Abbey.

*Dead March. The Corpse of KING HENRY the Fifth, in state, is brought in, attended on by the DUKE OF BEDFORD, Regent of France; the DUKE OF GLOSTER, Protector; the DUKE OF EXETER, the EARL OF WARWICK, the BISHOP OF WINCHESTER, Heralds, &c.*

*Bed.* Hung be the heavens with black,  
yield day to night!

Comets, importing change of times and states,  
Brandish your crystal tresses in the sky,  
And with them scourge the bad revolting  
stars

That have consented unto<sup>1</sup> Henry's death!  
Henry the Fifth, too famous to live long!  
England ne'er lost a king of so much worth.

*Glo.* England ne'er had a king until his  
time.

Virtue he had, deserving to command:

[His brandish'd sword did blind men with  
his beams;<sup>2</sup> 10  
His arms spread wider than a dragon's wings;]

His sparkling eyes, replete with wrathful fire,  
More dazzled and drove back his enemies 13  
Than mid-day sun fierce bent against their  
faces.

What should I say? his deeds exceed all speech:  
He ne'er lift<sup>3</sup> up his hand but conquered.

*Ecc.* We mourn in black: why mourn we  
not in blood!

Henry is dead, and never shall revive:

Upon a wooden coffin we attend;

And death's dishonourable victory 20

We with our stately presence glorify,

Like captives bound to a triumphant car.

[What! shall we curse the planets of mishap

That plotted thus our glory's overthrow?

Or shall we think the subtle-witted French

Conjurers and sorcerers, that, afraid of him,

By magic verses have contriv'd his end?]

*Win.* He was a king bless'd of the King of  
kings.

Unto the French the dreadful judgment-day

So dreadful will not be as was his sight.<sup>4</sup> 30

The battles of the Lord of hosts he fought:

The church's prayers made him so prosperous.

<sup>1</sup> *Consented unto*, conspired together to bring about.

<sup>2</sup> *His beams*, i.e. its (the sword's) beams.

<sup>3</sup> *Lift*, old form of past tense — lifted.

<sup>4</sup> *His sight*, i.e. the sight of him.

*Glo.* The church! where is it! Had not churchmen pray'd, 33

His thread of life had not so soon decay'd:  
None do you like but an effeminate prince,  
Whom, like a school-boy, you may over-awe.

*Win.* Gloster, whate'er we like, thou art protector,

And lookest to command the prince and realm.  
Thy wife is proud; she holdeth thee in awe,  
More than God or religious churchmen may.

*Glo.* Name not religion, for thou lov'st the flesh, 41

And ne'er throughout the year to church thou go'st,

Except it be to pray against thy foes.

*Bed.* Cease, cease these jars, and rest your minds in peace!

Let's to the altar:—heralds, wait on us:  
Instead of gold, we'll offer up our arms;  
Since arms avail not now that Henry's dead.  
[Posterity, await for wretched years,  
When at their mothers' moist eyes babes shall suck;

Our isle be made a nourish<sup>1</sup> of salt tears, 54  
And none but women left to wail the dead.]  
Henry the Fifth, thy ghost I invoke:—  
Prosper this realm, keep it from civil broils!  
Combat with adverse planets in the heavens!  
A far more glorious star thy soul will make  
Than Julius Cesar or bright —

*Enter a Messenger.*

*Mess.* My honourable lords, health to you all!

Sad tidings bring I to you out of France,  
Of loss, of slaughter and discomfiture: 59  
Guienne, Champagne, Rheims, Rouen, Orleans,  
Paris, Guyors,<sup>2</sup> Poitiers, are all quite lost.

*Bed.* What say'st thou, man! before dead Henry's corse

Speak softly, or the loss of those great towns  
Will make him burst his lead,<sup>3</sup> and rise from death.

*Glo.* Is Paris lost? is Rouen yielded up?  
If Henry were recall'd to life again,  
These news would cause him once more yield  
the ghost.

<sup>1</sup> Nourish nurse.

<sup>2</sup> Guyors, i.e. Gisors, the capital of Le Vexin

<sup>3</sup> His lead, i.e. his leaden or inner coffin.

*Eve.* How were they lost! what treachery was us'd!

*Mess.* No treachery; but want of men and money.

Amongst the soldiers this is muttered, 70  
That here you maintain several factions,  
And whilst a field should be dispatch'd and fought,

You are disputing of your generals:

[One would have lingering wars, with little cost;

Another would fly swift, but wanteth wings;  
A third man thinks, without expense at all,  
By guileful fair words peace may be obtain'd.]  
Awake, awake, English nobility!

Let not sloth dim your honours new-begot:  
Cropp'd are the flower-de-luces in your arms;  
Of England's coat one half is cut away. 81

*Eve.* Were our tears wanting to this funeral,  
These tidings would call forth their flowing tides.

*Bed.* Me they concern; Regent I am of France.

Give me my steeled coat! I'll fight for France.  
Away with these disgraceful wailing robes!

[Wounds will I lend the French, instead of eyes,

To weep their intermissive miseries.]

*Enter a second Messenger.*

*Mess.* Lords, view these letters, full of bad mischance.

France is revolted from the English quite, 90  
Except some petty towns of no import:

The Dauphin Charles is crowned king in Rheims;

The Bastard of Orleans<sup>4</sup> with him is join'd;  
Reignier, Duke of Anjou,<sup>4</sup> doth take his part;  
The Duke Alençon flieth to his side.

*Eve.* The Dauphin crown'd king! and all fly to him!

O, whither shall we fly from this reproach?

*Glo.* We will not fly, but to our enemies' throats:—

Bedford, if thou be slack, I'll fight it out.

*Bed.* Gloster, why doubt'st thou of my forwardness? 100

<sup>4</sup> Orleans—Anjou, the emphasis must be laid on the second syllable of Orleans, and on the last syllable of Anjou respectively, in order to make these two lines scan.

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these two lines scan.

An army have I muster'd in my thoughts, 101  
Wherewith already France is overrun.

*Enter a third Messenger.*

*Mess.* My gracious lords, to add to your  
laments,

Wherewith you now bedew King Henry's  
hearse,

I must inform you of a dismal fight

Betwixt the stout Lord Talbot and the French.

*Win.* What! wherein Talbot overcame? is't so?

*Mess.* O, no; wherein Lord Talbot was o'er-  
thrown:

The circumstance I'll tell you more at large.

The tenth of August last, this dreadful lord,

Retiring from the siege of Orleans, 111

Having scarce full six thousand in his troop,

By three and twenty thousand of the French

Was round encompassed and set upon.

No leisure had he to enrank his men;

He wanted pikes to set before his archers;

Instead whereof sharp stakes, pluck'd out of

hedges,

They pitched in the ground confusedly, 118

To keep the horsemen off from breaking in.

More than three hours the fight continued;

Where valiant Talbot, above human thought,

Enacted wonders with his sword and lance;

Hundreds he sent to hell, and none durst

stand him;

Here, there, and everywhere, enrag'd he flew:

The French exclaim'd, the devil was in arms;

All the whole army stood amaz'd on<sup>1</sup> him:

His soldiers, spying his undaunted spirit,

Cried out amain, A Talbot! ho! a Talbot!

And rush'd into the bowels of the battle. 120

Here had the conquest fully been seal'd up,

If Sir John Fastolfe had not play'd the coward:

He, being in the vaward,<sup>2</sup>—plac'd behind,

With purpose to relieve and follow them,—

Cowardly fled, not having struck one stroke.

Hence grew the general wreck and massacre;

Enclosed were they with their enemies:

A base Walloon, to win the Dauphin's grace,

Thrust Talbot with a spear into the back;

Whom all France, with their chief assembled

strength, 139

Durst not presume to look once in the face.

*Bed.* Is Talbot slain? then I will slay myself,  
For living idly here in pomp and ease, 142  
Whilst such a worthy leader, wanting aid,  
Unto his dastard foemen is betray'd.

*Mess.* O no, he lives; but is took prisoner,  
And Lord Scales with him, and Lord Hunger-  
ford:

Most of the rest slaughter'd or took likewise.

*Bed.* His ransom there is none but I shall  
pay:

I'll hale<sup>3</sup> the Dauphin headlong from his  
throne,— 149

[His crown shall be the ransom of my friend;  
Four of their lords I'll change for one of  
ours.— ]

Farewell, my masters; to my task will I;

[Bonfires in France forthwith I am to make,  
To keep our great Saint George's feast withal: ]

Ten thousand soldiers with me I will take,  
Whose bloody deeds shall make all Europe  
quake.

*Mess.* So you had need; for Orleans is be-  
sieg'd;

The English army is grown weak and faint:

The Earl of Salisbury craves a supply,<sup>4</sup>

And hardly keeps his men from mutiny, 160

Since they, so few, watch such a multitude.

*Eve.* Remember, lords, your oaths to Henry  
sworn,

Either to quell the Dauphin utterly,

Or bring him in obedience to your yoke.

*Bed.* I dó remember't; and here take my  
leave,

To go about my preparation. [Exit.

*Win.* I'll to the Tower, with all the haste I  
can,

To view the artillery and munition;

And then I will proclaim young Henry king.

[Exit.  
*Eve.* To Eltham will I, where the young  
king is, 170

Being ordain'd his special governor;

And for his safety there I'll best devise.

[Exit.  
*Win.* Each hath his place and function to  
attend:

I am left out; for me no thing remains.

But long I will not be Jack out of office:

<sup>1</sup> *Agaz'd on*, i.e. aghast at.

<sup>2</sup> *Vaward*, vanguard.

<sup>3</sup> *Hale*, drag. <sup>4</sup> *Supply*, i.e. of troops; reinforcements.



The king from Eltham I intend to steal, 176  
And sit at chiefest stern of public weal.

[*Exeunt.*]

SCENE II. *France. Before Orleans.*

*Flourish of Trumpets. Enter CHARLES, ALENÇON, REIGNIER, and others, marching with forces.*

*Char.* Mars his<sup>1</sup> true moving, even as in the heavens

So in the earth, to this day is not known:  
Late did he shine upon the English side;  
Now we are victors; upon us he smiles.  
What towns of any moment but we have?  
At pleasure here we lie, near Orleans;  
Otherwhiles<sup>2</sup> the famish'd English, like pale ghosts,  
Faintly besiege us one hour in a month.

*Alen.* They want their porridge and their fat bull-beeves;

[Either they must be dieted like mules 10  
And have their provender tied to their mouths,  
Or piteous they will look, like drowned mice.]

*Reig.* Let's raise the siege; why lie we idly here!

Talbot is taken, whom we wont<sup>3</sup> to fear;  
Remaineth none but mad-brain'd Salisbury;  
And he may well in fretting spend his gall,—  
Nor men nor money hath he to make war.

*Char.* Sound, sound alarm! we will rush on them.

Now for the honour of the forlorn<sup>4</sup> French!  
Him I forgive my death that killeth me 20  
When he sees me go back one foot or flee.

[*Exeunt.*]

*Alarums; Excursions; the French are beaten back by the English with great loss. Re-enter CHARLES, ALENÇON, REIGNIER, and others.*

*Char.* Who ever saw the like! what men have I!

Dogs! cowards! dastards!—I would ne'er have fled,  
But that they left me 'midst my enemies.

*Reig.* That Salisbury's a desperate homicide;  
He fighteth as one weary of his life.  
The other lords, like lions wanting food,  
Do rush upon us as their hungry<sup>5</sup> prey.

[*Alen.* Froil-surt, a countryman of ours, records,

England all Olivers and Rowlands<sup>6</sup> bred 30  
During the time Edward the Third did reign.  
More truly now may this be verified;  
For none but Samsons and Goliases<sup>7</sup>  
It sendeth forth to skirmish. One to ten!  
Lean raw-bon'd rascals! who would e'er suppose

They had such courage and audacity?]

*Char.* Let's leave this town; for they are hare-brain'd slaves,  
And hunger will enforce them be more eager:  
[Of old I know them; rather with their teeth  
The walls they'll tear down than forsake the siege. 40

*Reig.* I think, by some odd gimnals<sup>8</sup> or device,

Their arms are set like clocks, still to strike on;  
Else ne'er could they hold out so as they do.

By my consent, we'll even let them alone.]  
*Alen.* Be it so.

*Enter the BASTARD of Orleans.*

*Bast.* Where's the Prince Dauphin? I have news for him.

*Char.* Bastard of Orleans, thrice welcome to us.

*Bast.* Methinks your looks are sad, your cheer<sup>9</sup> appall'd:

Hath the late overthrow wrought this offence?  
Be not dismay'd, for succour is at hand: 50

A holy maid hither with me I bring,  
Which, by a vision sent to her from heaven,  
Ordained is to raise this tedious siege,  
And drive the English forth the bounds of France.

[The spirit of deep prophecy she hath,  
Exceeding the nine sibyls of old Rome:  
What's past and what's to come she can descry.]

<sup>5</sup> *Hungry*=for which they are hungry.

<sup>6</sup> *Olivers and Rowlands*, alluding to Charlemagne's two famous knights. <sup>7</sup> *Goliases*, i.e. Goliaths or Goliaths.

<sup>8</sup> *Gimnals*, an old name for part of the mechanism of a watch; literally, a double ring. <sup>9</sup> *Cheer*, countenance.

<sup>1</sup> *Mars his*, a form of the possessive *Mars's*.

<sup>2</sup> *Otherwhiles*, sometimes.

<sup>3</sup> *Wont*=were wont.

<sup>4</sup> *Forlorn*, perhaps=*fore-torn*, or *lost*, i.e. who had previously perished; or it may simply mean wretched, miserable.

'Speak, shall I call her in? [Believe my words,  
For they are certain and unfaillible.]

*Char.* Go, call her in. [*Exit Bastard.*] But  
first, to try her skill, 60

Reignier, stand thou as Dauphin in my  
place:

Question her proudly; let thy looks be stern:  
By this means shall we sound what skill she  
hath.

*Re-enter the BASTARD of Orleans, with LA  
PUCELLE.*

*Reig.* Fair maid, is't thou wilt do these  
wondrous feats? 64

*Puc.* Reignier, is't thou that thinkest to be-  
guile me?—

Where is the Dauphin?—Come, come from  
behind;



*Puc. Lo, whilst I waited on my tender lambs,  
And to sun's parching heat display'd my cheeks,  
God's mother deign'd to appear to me.—(Act i. 2. 76-78.)*

I know thee well, though never seen before.  
Be not amaz'd, there's nothing hid from me:  
In private will I talk with thee apart.— 60

Stand back, you lords, and give us leave awhile.

*Reig.* She takes upon her bravely at first  
dash.

*Puc.* Dauphin, I am by birth a shepherd's  
daughter,

My wit untrain'd in any kind of art.

[Heaven and our Lady gracious hath it pleas'd  
To shine on my contemptible estate:]

*Lo,* whilst I waited on my tender lambs,  
And to sun's parching heat display'd my  
cheeks,

God's mother deign'd to appear to me,  
And, in a vision full of majesty,  
Will'd me to leave my base vocation, 60

And free my country from calamity:  
Her aid she promis'd and assur'd success:

[In complete glory she reveal'd herself;  
And, whereas I was black and swart<sup>1</sup> before,  
With those clear rays which she infus'd on me  
That beauty am I bless'd with which you see.]

Ask me what question thou canst possible,  
And I will answer unpremeditated:  
My courage try by combat, if thou dar'st,

<sup>1</sup> Swart, swarthy, dark-complexioned.

And thou shalt find that I exceed my sex. 00  
Resolve on<sup>1</sup> this, — thou shalt be fortunate,  
If thou receive me for thy warlike mate.

*Char.* Thou hast astonish'd me with thy  
high terms:  
Only this proof I'll of thy valour make, —  
In single combat thou shalt buckle<sup>2</sup> with me,  
And if thou vanquishest, thy words are true;  
Otherwise I renounce all confidence.

*Puc.* I am prepar'd: here is my keen-edg'd  
sword,  
Deck'd with five flower-de-luces on each  
side;  
The which at Touraine, in Saint Katharine's  
churchyard, 100  
Out of a deal old iron I chose forth.

*Char.* Then come on, o' God's name; I fear  
no woman.

*Puc.* And while I live, I'll ne'er fly from a  
man.

[*Here they fight, and La Pucelle overcomes.*]

*Char.* Stay, stay thy hands! thou art an  
Arthur.

And fightest with the sword of Deborah.

*Puc.* Christ's mother helps me, else I were  
too weak.

*Char.* Whoe'er helps thee, 'tis thou that  
must help me:

[*Impatiently I burn with thy desire;*<sup>3</sup>  
My heart and hands thou hast at once sub-  
du'd.]

Excellent Pucelle, if thy name be so, 110  
Let me thy servant, and not sovereign, be:  
'Tis the French Dauphin sueth to thee thus.

*Puc.* I must not yield to any rites of love,  
For my profession's sacred from above:  
When I have chased all thy foes from hence,  
Then will I think upon a recompense.

*Char.* Meantime look gracious on thy pros-  
trate thrall.<sup>4</sup>

[*Reig.* My lord, methinks, is very long in  
talk.

*Alen.* Doubtless he shrives this woman to  
her smock;

Else ne'er could he so long protract his speech.

*Reig.* Shall we disturb him, since he keeps  
no mean?<sup>5</sup> 121

*Alen.* He may mean more than we poor  
men do know: 122

These women are shrewd tempters with their  
tongues.]

*Reig.* My lord, where are you? what devise  
you on?

Shall we give over Orleans, or no?

*Puc.* Why, no, I say, distrustful recreants!  
Fight till the last gasp; I will be your guard.

*Char.* What she says, I'll confirm: we'll  
fight it out.

*Puc.* Assign'd am I to be the English scourge.  
This night the siege assuredly I'll raise: 130  
Expect Saint Martin's summer, halcyon days,  
Since I have entered into these wars.

[*Glory is like a circle in the water,  
Which never ceaseth to enlarge itself,  
Till, by broad spreading, it disperse to nought.  
With Henry's death the English circle ends;  
Dispersed are the glories it included.*]

Now am I like that proud insulting ship

Which Cesar and his fortune bare at once.]

*Char.* Was Mahomet inspired with a dove?  
Thou with an eagle art inspired, then. 141

[*Helen, the mother of great Constantine,  
Nor yet Saint Philip's daughters, were like  
thee.*]

Bright star of Venus, fall'n down on the earth,  
How may I reverent worship thee enough?]

*Alen.* Leave off delays, and let us raise the  
siege.

*Reig.* Woman, do what thou canst to save  
our honours;

Drive them from Orleans, be immortaliz'd.

*Char.* Presently we'll try:—come, let's away  
about it:—

No prophet will I trust, if she prove false. 150  
[*Exeunt.*]

[*SCENE III. London. Before the Gates of  
the Tower.*]

*Enter the DUKE OF GLOSTER, with his Serving-  
men in blue coats.*

*Glo.* I am come to survey the Tower this  
day:

Since Henry's death, I fear, there is convey-  
ance.<sup>6</sup>

<sup>1</sup> *Resolve on*, i.e. be sure of.    <sup>2</sup> *Buckle*, contend

<sup>3</sup> *Thy desire*, i.e. desire for thee.

<sup>4</sup> *Thrall*, bondman.

<sup>5</sup> *Mean*, moderation.

<sup>6</sup> *Conveyance*, dishonesty.

Where be these warders, that they wait not here?  
Open the gates; 't is Gloster<sup>1</sup> that calls. 4

[*Servants knock.*]

*First Warder.* [*Within*] Who's there that  
knocks so imperiously!

*First Serv.* It is the noble Duke of Gloster.<sup>1</sup>

*Second Warder.* [*Within*] Whoe'er he be,  
you may not be let in.

*First Serv.* Villains, answer you so the lord  
protector?

*First Warder.* [*Within*] The Lord protect  
him! so we answer him:

We do no otherwise than we are will'd. 10

*Glo.* Who willed you? or whose will stands  
but mine?

There's none protector of the realm but I.—

Break up<sup>2</sup> the gates, I'll be your warrantize;<sup>3</sup>

Shall I be flouted thus by dunghill groomes?

[*Gloster's men rush at the Tower Gates, and*

*Woodvile the Lieutenant speaks within.*



*Glo.* What? am I dar'd and beard'd to my face?

Draw, men, for all this privileged place;

Blue coats to fawny.—*Priest, beware your beard.*—(Act I. 3. 45-47.)

*Woodv.* What noise is this? what traitors  
have we here? 15

*Glo.* Lieutenant, is it you whose voice I  
hear?

Open the gates; here's Gloster that would  
enter.

*Woodv.* Have patience, noble duke; I may  
not open;

The Cardinal of Winchester forbids:

From him I have express commandment<sup>4</sup> 20  
That thou nor none of thine shall be let in.

*Glo.* Faint-hearted Woodvile, prizest him  
fore me,—

Arrogant Winchester, that haughty prelate,  
Whom Henry, our late sovereign, ne'er could  
brook?

Thou art no friend to God or to the king:  
Open the gates, or I'll shut thee out shortly.

<sup>1</sup> *Gloster*, to be pronounced as a trisyllable here = *Glo-*  
*ces-ter*.

<sup>2</sup> *Break up* = break open.

<sup>3</sup> *Warrantize*, surety.

<sup>4</sup> *Commandment*, the old way of spelling *command-*  
*ment*; the word here is intended to be a quadrisyllable.

*Serving-men.* Open the gates unto the lord protector,  
We'll burst them open, if you come not quickly.

[*Gloster's Serving-men rush again at the Tower Gates.*]

*Enter to the Protector at the Tower Gates WINCHESTER, with his Serving-men in tawny coats.*

*Win.* How now, ambitious Humphrey! what means this!

*Glo.* Peel'd<sup>1</sup> priest, dost thou command me to be shut out!

*Win.* I do, thou most usurping proditor,<sup>2</sup> And not protector, of the king or realm.

*Glo.* Stand back, thou manifest conspirator, Thou that contriv'dst<sup>3</sup> to murder our dead lord;

Thou that giv'st whores indulgences to sin; I'll canvass<sup>4</sup> thee in thy broad cardinal's hat, If thou proceed in this thy insolence.

*Win.* Nay, stand thou back; I will not budge a foot:

This be Damascus, be thou cursed Cain, To slay thy brother Abel, if thou wilt.

*Glo.* I will not slay thee, but I'll drive thee back:

Thy scarlet robes as a child's bearing-cloth I'll use to carry thee out of this place.

*Win.* Do what thou dar'st; I beard thee to thy face.

*Glo.* What! am I dar'd and bearded to my face!

Draw, men, for all this privileged place; Blue coats to tawny<sup>5</sup>.—Priest, beware your beard;

I mean to tug it and to cuff you soundly: Under my feet I'll stamp thy cardinal's hat; In spite of pope or dignities of church,

Here by the cheeks I'll drag thee up and down.

*Win.* Gloster, thou'lt answer this before the pope.

*Glo.* Winchester goose! I cry, a rope! a rope!

Now beat them hence; why do you let them stay!

<sup>1</sup> Peel'd, i.e. shaven.      <sup>2</sup> Proditor, betrayer.

<sup>3</sup> Contriv'dst, plottedst.

<sup>4</sup> Canvass, a word of uncertain meaning. See note 85.

<sup>5</sup> Tawny, the colour of the livery which Winchester's servants wore.

Thee I'll chase hence, thou wolf in sheep's array.—

Out, tawny coats!—out, scarlet hypocrite!

*Here Gloster's men beat out the Cardinal's men; enter, in the hurly-burly, the Mayor of London and his officers.*

*May.* Fie, lords! that you, being supreme magistrates,

Thus contumeliously should break the peace!

*Glo.* Peace, mayor! thou know'st little of my wrongs:

Here's Beaufort, that regards nor God nor king,

Hath here distrain'd<sup>7</sup> the Tower to his use.

*Win.* Here's Gloster too, a foe to citizens, One that still motions<sup>8</sup> war, and never peace, Overcharging your free purses with large fines; That seeks to overthrow religion,

Because he is protector of the realm, And would have armour here out of the Tower,

To crown himself king, and suppress the prince.

*Glo.* I will not answer thee with words, but blows. [*Here they skirmish again.*]

*May.* Nought rests for me in this tumultuous strife,

But to make open proclamation: Come, officer; as loud as e'er thou canst.

*Off.* [*Reads*] All manner of men assembled here in arms this day against God's peace and the king's, we charge and command you, in his highness' name, to repair to your several dwelling-places; and not to wear, handle, or use any sword, weapon, or dagger, henceforward, upon pain of death.

*Glo.* Cardinal, I'll be no breaker of the law; But we shall meet, and break<sup>9</sup> our minds at large.

*Win.* Gloster, we'll meet; to thy dear cost, be sure:

Thy heart-blood I will have for this day's work.

*May.* I'll call for clubs,<sup>10</sup> if you will not away.

This cardinal's more haughty than the devil.

*Glo.* Mayor,<sup>11</sup> farewell: thou dost but what thou mayst.

<sup>6</sup> Mayor, pronounced as if written major.

<sup>7</sup> Distrain'd, seized.

<sup>8</sup> Motions = incites.

<sup>9</sup> Break, breach, disclose.

<sup>10</sup> For clubs, i.e. for the peace officers, who were armed with clubs.

<sup>11</sup> Mayor, pronounced as a dissyllable.

Wolf in sheep's  
t hypocrite!

Cardinal's men;  
Major of London

being supreme

break the peace!  
know'st little of

Is nor God nor

ver to his use.  
foe to citizens,  
and never peace,  
with large fines;

ion,  
realm,  
out of the Tower,  
press the prince.  
with words, but  
skirmish again.  
this tumultuous

on:  
thou canst.

en assembled here  
ace and the king's,  
is highness' name,  
-places; and not to  
weapon, or dagger,

peaker of the law:  
k<sup>o</sup> our minds at

to thy dear cost,

re for this day's

if you will not

y than the devil.  
ou dost but what

major.  
otions incites.

cers, who were armed  
ced as a dissyllable.

Win. Abominable Gloster, guard thy head;  
For I intend to have it ere<sup>1</sup> long.

[*Exeunt, severally, Gloster and Winchester  
with their Serving-men.*]

May. See the coast clear'd, and then we will  
depart.—

Good God, these nobles<sup>2</sup> should such stomachs<sup>3</sup>  
bear!

I myself fight not once in forty year.

[*Exeunt.*]

SCENE IV. *France. Before Orleans.*

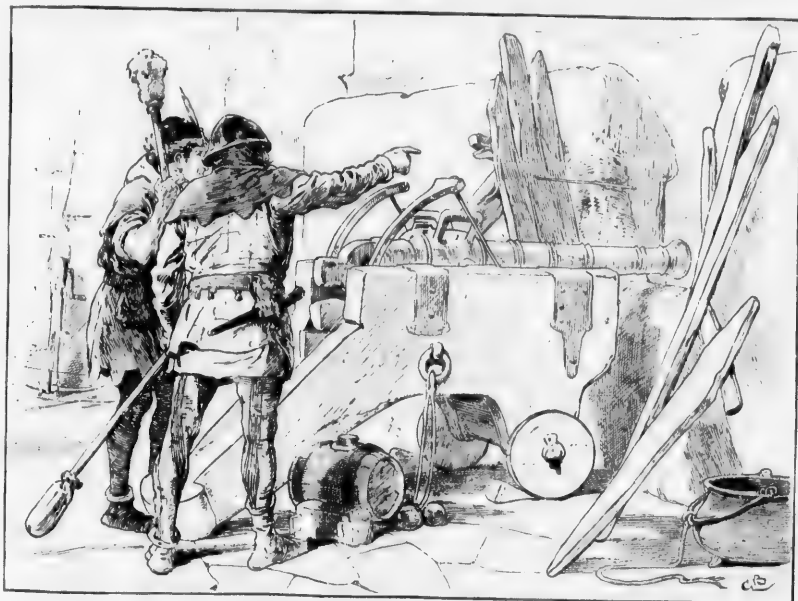
*Enter, on the walls, the Master Gunner and  
his Son.*

M. Gun. Sirrah, thou know'st how Orleans  
is besieg'd,

And how the English have the suburbs won.

Son. Father, I know; and oft have shot at  
them,

Howe'er, unfortunate, I miss'd my aim.



M. Gun. In yonder tower, to o'erpeer the city.—(Act I. 4. 11.)

M. Gun. But now thou shalt not. Be thou  
rul'd by me: 5  
(Chief master-gunner am I of this town;  
Something I must do to procure me grace.  
The prince's 'spials have informed me  
How the English, in the suburbs close in-  
trench'd,  
Wont<sup>4</sup> through a secret grate of iron bars 10

<sup>1</sup> Ere, to be pronounced as a dissyllable.

<sup>2</sup> These nobles, i.e. that these nobles.

<sup>3</sup> Stomachs, angry tempers. <sup>4</sup> Wont, are accustomed.

VOL. I.

In yonder tower, to o'erpeer the city; 11  
And thence discover how with most advantage  
They may vex us with shot or with assault.  
To intercept this inconvenience,  
A piece of ordnance 'gainst it I have plac'd;  
And even for th<sup>re</sup> three days have I watch'd,  
If I could see th<sup>em</sup>.  
Now do thou watch, for I can stay no longer.  
If thou spy'st any, run and bring me word;  
And thou shalt find me at the governor's. 20

[*Exit.*]

Son. Father, I warrant you; take you no  
care;  
I'll never trouble you, if I may spy them.

[Exit.

Enter, on the turret, the LORDS SALISBURY and  
TALBOT, SIR WILLIAM GLANSDALE, SIR  
THOMAS GARGRAVE, and others.

Sal. Talbot, my life, my joy, again return'd!  
How wert thou handled, being prisoner?  
Or by what means got'st thou to be releas'd?  
Discourse, I prithee, on this turret's top.

[Tal. The Duke of Bedford had a prisoner  
Called the brave Lord Ponton de Sintraillies;  
For him was I exchange'd and ransomed.

But with a baser man of arms by far,  
Once, in contempt, they would have barter'd  
me:

Which I, disdaining, scorn'd; and craved death  
Rather than I would be so vile-esteem'd.

In fine, redeem'd I was as I desir'd.  
But, O, the treacherous Fastolfe wounds my  
heart!

Whom with my bare fists I would execute,  
If I now had him brought into my power.

Sal. Yet tell'st thou not how thou wert en-  
tertain'd.]

Tal. With scoffs, and scorns, and contume-  
lious taunts.

In open market-place produc'd they me,  
To be a public spectacle to all:

Here, said they, is the terror of the French,  
The scarecrow that affrights our children so.  
Then broke I from the officers that led me,  
And with my nails digg'd stones out of the  
ground,

To hurl at the beholders of my shame:  
My grisly<sup>1</sup> countenance made others fly;  
None durst come near for fear of sudden death.  
In iron walls they deem'd me not secure;  
So great fear of my name 'mongst them was  
spread,

That they suppos'd I could rend bars of steel,  
And spurn in pieces posts of adamant:  
Wherefore a guard of chosen shot? I had,  
That walk'd about me every minute-while;  
And if I did but stir out of my bed,  
Ready they were to shoot me to the heart.

<sup>1</sup> Grisly, grim, terrible.

<sup>2</sup> Shot, i.e. marksmen.

Enter the Son with a kinstock.

Sal. I grieve to hear what torments you  
endur'd,

But we will be reveng'd sufficiently.

Now it is supper-time in Orleans:

Here, through this secret grate, I count each  
one,

And view the Frenchmen how they fortify:  
Let us look in; the sight will much delight  
thee.

[Sir Thomas Gargrave, and Sir William  
Glansdale,

Let me have your express opinions

Where is best place to make our battery next.

Garg. I think, at the north gate; for there  
stand lords.

Glan. And I, here, at the bulwark of the  
bridge.]

Tal. For aught I see, this city must be  
famish'd,

Or with light skirmishes enfeebled.<sup>3</sup>

[A shot comes from the town. Salisbury  
and Gargrave fall.

Sal. O Lord, have mercy on us, wretched  
sinners!

[Garg. O Lord, have mercy on me, woful  
man!]

Tal. What chance is this that suddenly hath  
cross'd us?

Speak, Salisbury; at least, if thou canst speak:  
How far'st thou, mirror of all martial men?

[One of thy eyes and thy cheek's side struck  
off!—]

Accursed tower! accursed fatal hand  
That hath contriv'd this woeful tragedy!

[In thirteen battles Salisbury o'ercame;

Henry the Fifth he first train'd to the wars;  
Whilst any trump did sound, or drum struck

up,  
His sword did ne'er leave striking in the field.  
Yet liv'st thou, Salisbury? though thy speech  
doth fail,

One eye thou hast, to look to heaven for grace:  
The sun with one eye vieweth all the world.—]

Heaven, be thou gracious to none alive,  
If Salisbury wants mercy at thy hands!—

Bear hence his body; I will help to bury it.—

<sup>3</sup> Enfeebled, pronounced here as a quadrisyllable.



[Sir Thomas Gargrave, hast thou any life?  
Speak unto Talbot; nay, look up to him.]  
Salisbury, cheer thy spirit with this comfort;  
Thou shalt not die whiles—

91

He beckons with his hand, and smiles on me,  
As who should say, "When I am dead and  
gone,

Remember to avenge me on the French."—  
Plantagenet, I will; [and, Nero-like,  
Play on the lute, beholding the towns burn:  
Wretched shall France be only in my name.]

[Here an alarm is heard, and it thunders  
and lightens.

What stir is this! what tumult's in the hea-  
vens?

Whence cometh this alarm and this noise?

*Enter a Messenger.*

*Mess.* My lord, my lord, the French have  
gather'd head:

100

The Dauphin, with one Joan la Pucelle  
join'd,—

A holy prophetess new risen up,—  
Is come with a great power<sup>1</sup> to raise the siege.

[Salisbury lifteth himself up and groans.

*Tal.* Hear, hear how dying Salisbury doth  
groan!

It irks his heart he cannot be reveng'd.—

[Frenchmen, I'll be a Salisbury to you:—  
Pucelle or puzzel, dolphin or dogfish,

Your hearts I'll stamp out with my horse's  
heels,

And make a quagmire of your mingled  
brains.—]

Convey me Salisbury into his tent,

110

Then we'll try what these dastard Frenchmen  
dare.

[Alarm. *Exeunt bearing out the bodies.*

SCENE V. *Before one of the gates of Orleans.*

*Alarums. Skirmishings. Enter TALBOT pur-  
suing the DAUPHIN, and drives him in, and  
exit; then enter LA PUCELLE, driving Eng-  
lishmen before her, and exit after them; then  
re-enter TALBOT.*

*Tal.* Where is my strength, my valour, and  
my force?

Our English troops retire. I cannot stay them.  
A woman clad in armour chases them.  
Here, here she comes.

*Re-enter LA PUCELLE.*

I'll have to do with thee.  
[Devil or devil's dam, I'll conjure thee:]  
Blood will I draw on thee,—thou art a witch,—  
And straightway give thy soul to him thou  
serv'st.

*Puc.* Come, come, 'tis only I that must dis-  
grace thee.

[Here they fight.

*Tal.* Heavens, can you suffer hell so to pre-  
vail?

[My breast I'll burst with straining of my  
courage,

10

And from my shoulders crack my arms asun-  
der,

But I will chastise this high-minded strum-  
pet.]

[They fight again.

*Puc.* [Retiring] Talbot, farewell; thy hour  
is not yet come;

I must go victual Orleans forthwith.

[A short alarm.

O'ertake me, if thou canst; I scorn thy  
strength.

Go, go, cheer up thy hunger-starved men;  
Help Salisbury to make his testament:

This day is ours, as many more shall be.

[La Pucelle enters the town with French  
soldiers.

*Tal.* My thoughts are whirled like a pot-  
ter's wheel;

I know not where I am, nor what I do:

20

A witch, by fear, not force, like Hannibal,  
Drives back our troops and conquers as she  
lists:

[So bees with smoke, and doves with noisome  
stench,

Are from their hives and houses driven away.]  
They call'd us, for our fierceness, English  
dogs;

Now, like to whelps, we crying run away.

[A short alarm.

Hark, countrymen! either renew the fight,  
Or tear the lions out of England's coat;<sup>2</sup>

Renounce your style,<sup>3</sup> give sheep in lions' stead:

<sup>1</sup> Power, force, army.

<sup>2</sup> Coat, coat of arms.

<sup>3</sup> Style, title.



[Sheep run not half so timorous from the  
wolf, 30

Or horse or oxen from the leopard.<sup>1</sup>

As you fly from your oft-subdued slaves.]

[Alarm. Another skirmish.

It will not be:—retire into your trenches;  
You all consented unto Salisbury's death,  
For none would strike a stroke in his re-  
venge.

Pucelle is enter'd into Orleans,

In spite of us or aught that we could do.

O, would I were to die with Salisbury!

The shame hereof will make me hide my head.

[Alarm; retreat. *Exeunt* Talbot and forces.

#### SCENE VI. *The same.*

*Enter, on the walls, LA PUCELLE, CHARLES, The  
BASTARD of Orleans, REIGNIER, ALENÇON,  
and Soldiers.*

*Puc.* Advance<sup>2</sup> our waving colours on the  
walls;

Rescu'd is Orleans from the English:<sup>3</sup>

Thus Joan la Pucelle hath perform'd her word.

*Char.* Divinest creature,<sup>4</sup> Astrea's daughter,  
How shall I honour thee for this success!

[Thy promises are like Adonis' gardens,  
That one day bloom'd and fruitful were the  
next.—]

France, triumph in thy glorious prophesy!—  
Recover'd is the town of Orleans:

More blessed hap did ne'er befall our state, 10

*Reig.* Why ring not out the bells through-  
out the town!

Dauphin, command the citizens make bonfires  
And feast and banquet in the open streets,  
To celebrate the joy that God hath given us.

*Alen.* All France will be replete with mirth  
and joy,

When they shall hear how we have play'd the  
men.<sup>5</sup>

*Char.* 'Tis Joan, not we, by whom the day  
is won;

For which I will divide my crown with her;

[And all the priests and friars in my realm  
shall in procession sing her endless praise, 20

A statelier pyramid<sup>6</sup> to her I'll rear  
Than Rhodope's of Memphis ever was:

In memory of her when she is dead,

Her ashes, in an urn more precious

Than the rich-jewel'd coffer of Darius,

Transported shall be at high festivals

Before the kings and queens and peers of  
France.]

No longer on Saint Denis will we cry,

But Joan la Pucelle shall be France's saint.

Come in, and let us banquet royally, 30

After this golden day of victory.

[*Flourish. Exeunt.*

### ACT II.

#### SCENE I. *France. Before Orleans.*

*Enter to the gate a French Sergeant and two  
Sentinels.*

*Serg.* Sirs, take your places, and be vigilant:  
If any noise or soldier you perceive  
Near to the walls, by some apparent<sup>7</sup> sign  
Let us have knowledge at the court of guard.<sup>8</sup>

<sup>1</sup> Leopard, here pronounced as a trisyllable.

<sup>2</sup> Advance, lift up.

<sup>3</sup> English, pronounced as a trisyllable.

<sup>4</sup> Creature, here pronounced as a trisyllable.

<sup>5</sup> Play'd the men, i.e. play'd the part of men.

<sup>6</sup> Pyramid, pyramid. <sup>7</sup> Apparent, manifest.

<sup>8</sup> Court of guard, i.e. the guard-room, or the courtyard  
adjoining.

*First Sent.* Sergeant, you shall. [*Exit Ser-  
geant.*] Thus are poor servitors, 5  
When others sleep upon their quiet beds,  
Constrain'd to watch in darkness, rain, and cold.

*Enter TALBOT, BEDFORD, BURGUNDY, and  
Forces, with scaling-ladders, their drums  
beating a dead march.*

*Tal.* Lord Regent, and redoubted Bur-  
gundy,—

[By whose approach the regions of Artois,  
Walloon, and Flanders are friends to us,—] 10  
This happy night the Frenchmen are secure,<sup>9</sup>

<sup>9</sup> Secure, careless, unsuspecting.

is prophesied!—  
 1008:  
 fall our state, 10  
 e bells through-  
 is make bonfires  
 open streets,  
 hath given us,  
 plete with mirth  
 o have play'd the

y whom the day  
 own with her;  
 rs in my realm  
 ndless praise, 20  
 'll rear  
 ever was:  
 is dead,  
 ecious  
 of Darius,  
 festivals  
 ns and peers of  
 ll we cry,  
 France's saint.  
 royally, 30  
 tory.  
 ourish. *Exeunt.*

shall. [*Exit Ser-*  
 servitors, 5  
 ir quiet beds,  
 ness, rain, and cold.

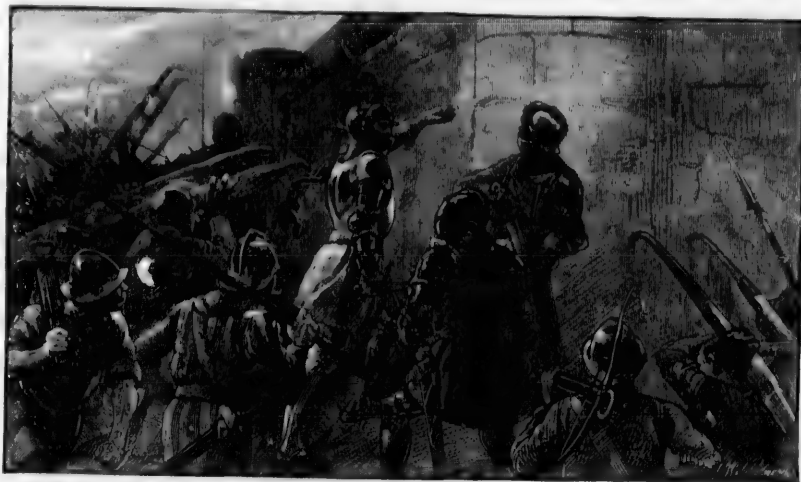
BURGUNDY, and  
 ders, their drums

redoubted Bur-  
 gions of Artois,  
 iends to us,— 10  
 chmen are secure,<sup>0</sup>

suspicious.

Having all day carous'd and banqueted: 12  
 Embrace we, then, this opportunity,  
 As fitting best to quittance<sup>1</sup> their deceit,  
 Contriv'd by art and baleful sorcery  
*Bed.* Coward of France!—how much he  
 wrongs his fame,  
 Despairing of his own arm's fortitude,  
 To join with witches and the help of hell!  
*Bor.* Traitors have never other com-  
 pany.

But what's that Pucelle, whom they term so  
 pure?  
*Tal.* A maid, they say.  
*Bed.* A maid! and be so martial!  
*Bor.* Pray that she prove not masculine ere  
 long;  
 [If underneath the standard of the French  
 he carry armour, as she hath begun.]  
*Tal.* Well, let them practise<sup>2</sup> and converse  
 with spirits:



*Tal.* God is our fortress, in whose conquering name  
 Let us resolve to scale their flinty bulwarks.— (Act II. I. 23, 27.)

God is our fortress, in whose conquering  
 name 20

Let us resolve to scale their flinty bulwarks.

*Bed.* Ascend, brave Talbot; we will follow  
 thee.

*Tal.* Not all together: better far, I guess,  
 That we do make our entrance several ways;  
 That, if it chance the one of us do fail, 31  
 The other yet may rise against their force.

*Bed.* Agreed: I'll to yon corner.

*Bor.*

And I to this.

*Tal.* And here will Talbot mount, or make  
 his grave.—

Now, Salisbury, for thee, and for the right

Of English Henry, shall this night appear 30  
 How much in duty I am bound to both.

[*The English scale the walls, crying "St.  
 George!" "A Talbot!" and all enter the  
 town.*

*Sent.* Arm! arm! the enemy doth mak-  
 assault!

*The French leap over the walls in their shirts.  
 Enter several ways, the BASTARD of Orleans,  
 ALENÇON, and REIGNIER, half ready and  
 half unready.*

*Alen.* How now, my lords! what, all un-  
 ready<sup>3</sup> so?

<sup>1</sup> Quittance, requite.

<sup>2</sup> Practise, plot.

<sup>3</sup> Unready, i.e. undressed.

*Bast.* Unready! ay, and glad we scap'd so well. 40

*Reig.* 'T was time, I trow, to wake and leave our beds,

Hearing alarums at our chamber-doors.

*Alen.* Of all exploits since first I follow'd arms,

N'e'er heard I of a warlike enterprise  
More venturous or desperate than this.

*Bast.* I think this Talbot be a fiend of hell.

*Reig.* If not of hell, the heavens, sure, favour him.

*Alen.* Here cometh Charles: I marvel how he sped.

*Bast.* Tut, holy Joan was his defensive guard.

*Enter CHARLES and LA PUCELLE.*

*Char.* Is this thy cunning, thou deceitful dame? 50

Didst thou at first, to flatter us withal,  
Make us partakers of a little gain,  
That now our loss might be ten times so much?

*Puc.* Wherefore is Charles impatient with his friend?

At all times will you have my power alike?  
Sleeping or waking, must I still prevail,  
Or will you blame and lay the fault on me?—  
Improvident soldiers! had your watch been good,

This sudden mischief never could have fall'n.

*Char.* Duke of Alençon, this was your default, 60

That, being captain of the watch to-night,  
Did look no better to that weighty charge.

*Alen.* Had all your quarters been as safely kept

As that whereof I had the government,  
We had not been thus shamefully surpris'd.

*Bast.* Mine was secure.

*Reig.* And so was mine, my lord.

*Char.* And, for myself, most part of all this night,

Within her<sup>1</sup> quarter and mine own precinct  
I was employ'd in passing to and fro,  
About relieving of the sentinels: 70

Then how, or which way, should they first break in?

*Puc.* Question, my lords, no further of the case, 72

How, or which way: 't is sure they found some place

But weakly guarded, where the breach was made.

And now there rests no other shift but this;  
To gather our soldiers, scatter'd and dispers'd,  
And lay new platforms<sup>2</sup> to endamage them.

*Alarums.* *Enter an English Soldier, crying*  
"A Talbot! a Talbot!" *They fly, leaving their clothes behind.*

*Sold.* I'll be so bold to take what they have left.

The cry of Talbot serves me for a sword;  
For I have loaden me with many spoils, 80  
Using no other weapon but his name. [*Exit.*]

SCENE II. Orleans. Within the town.

*Enter TALBOT, BEDFORD, BURGUNDY, a Captain, and others.*

*Bed.* The day begins to break, and night is fled,

Whose pitchy mantle over-veil'd the earth.  
Here sound retreat, and cease our hot pursuit.

[*Retreat sounded.*]

*Tal.* Bring forth the body of old Salisbury,  
And here advance<sup>3</sup> it in the market-place,  
The middle centre of this cursed town.

Now have I paid my vow unto his soul;  
For every drop of blood was drawn from him  
There hath at least five Frenchmen died to-night.

And that hereafter ages may behold 10

What ruin happened in revenge of him,  
Within their chiefest temple I'll erect  
A tomb, wherein his corpse shall be interr'd:  
Upon the which, that every one may read,  
Shall be engrav'd the sack of Orleans,  
The treacherous manner of his mournful death  
And what a terror he had been to France.

But, lords, in all our bloody massacre,  
I muse<sup>4</sup> we met not with the Dauphin's grace,  
His new-come champion, virtuous Joan of Arc,  
Nor any of his false confederates. 21

<sup>1</sup> Her, i.e. Joan's.

<sup>2</sup> Platforms, plans. <sup>3</sup> Advance, lift up. <sup>4</sup> Muse, wonder.

*Bed.* 'Tis thought, Lord Talbot, when the  
fight began,<sup>22</sup>  
Rous'd on the sudden from their drowsy beds,  
They did, amongst the troops of armed men,  
Leap o'er the walls for refuge in the field.

*Bur.* Myself—as far as I could well discern

For smoke and dusky vapours of the night—  
Am sure I scar'd the Dauphin and his trull,  
[When arm in arm they both came swiftly  
running,

Like to a pair of loving turtle-doves,<sup>30</sup>  
That could not live asunder day or night.]  
After that things are set in order here,  
We'll follow them with all the power we have.

*Enter a Messenger.*

*Mess.* All hail, my lords! Which of this  
princely train  
Call ye the warlike Talbot, for his acts  
So much applauded through the realm of  
France!

*Tal.* Here is the Talbot; who would speak  
with him?

*Mess.* The virtuous lady, Countess of Au-  
vergne,  
With modesty admiring thy renown,  
By me entreats, great lord, thou wouldst  
vouchsafe<sup>40</sup>

To visit her poor castle where she lies,<sup>1</sup>  
That she may boast she hath beheld the man  
Whose glory fills the world with loud report.

*Bur.* Is it even so? Nay, then, I see our  
wars

Will turn unto a peaceful comic sport,  
When ladies crave to be encounter'd with.—  
You may not, my lord, despise her gentle suit.

*Tal.* Ne'er trust me then; for when a world  
of men

Could not prevail with all their oratory,  
Yet hath a woman's kindness over-ru'd:—<sup>50</sup>  
And therefore tell her I return great thanks,  
And in submission will attend on her.—  
Will not your honours bear me company?

*Bed.* No, truly, no; 't is more than manners  
will:

And I have heard it said, unbidden guests  
Are often welcomest when they are gone.

*Tal.* Well then, alone, since there's no re-  
medy,

I mean to prove this lady's courtesy. --  
Come hither, captain. [*Whispers*] You per-  
ceive my mind?

*Capt.* I do, my lord, and mean accordingly.  
[*Exeunt.* 60]

SCENE III. *Auvergne. The COUNTESS's castle.*

*Enter the COUNTESS and her Porter.*

*Count.* Porter, remember what I gave in  
charge;

And when you have done so, bring the keys  
to me.

*Port.* Madam, I will. [*Exit.*

*Count.* The plot is laid: if all things fall out  
right,

I shall as famous be by this exploit  
As Scythian Tomyris by Cyrus' death.

Great is the rumour of this dreadful knight,  
And his achievements of no less account:

Fain would mine eyes be witness with mine  
ears,

To give their censure<sup>2</sup> of these rare reports. 10

*Enter Messenger and TALBOT.*

*Mess.* Madam,  
According as your ladyship desir'd,  
By message crav'd, so is Lord Talbot come.

*Count.* And he is welcome. What! is this  
the man?

*Mess.* Madam, it is.

*Count.* Is this the scourge of France?  
Is this the Talbot, so much fear'd abroad  
That with his name the mothers still their  
babes!

I see report is fabulous and false:  
I thought I should have seen some Hercules,  
A second Hector, for his grim aspect,<sup>20</sup>  
And large proportion of his strong-knit limbs.  
Alas, this is a child, a silly dwarf!

[It cannot be this weak and writhled<sup>3</sup> shrimp  
Should strike such terror to his enemies.]

*Tal.* Madam, I have been bold to trouble you;  
But since your ladyship is not at leisure,  
I'll sort<sup>4</sup> some other time to visit you. [*Going.*

<sup>2</sup> Censure, judgment.  
Sort, choose.

<sup>3</sup> Writhled, wrinkled.

<sup>1</sup> Lies, dwells.

*Count.* What means he now? Go ask him  
whither he goes.

*Mess.* Stay, my Lord Talbot; for my lady  
craves

To know the cause of your abrupt departure.



*Count.* Is this the Talbot, so much fear'd abroad  
That with his name the mothers still their babes?—(act II. 3. 16, 17.)

*d.* Marry, for that she's in a wrong be-  
lief,

I go to certify her Talbot's here.

*Re-enter Porter with keys.*

*Count.* If thou be he, then art thou prisoner.

*Tal.* Prisoner! to whom?

*Count.* To me, blood-thirsty lord;

280

And for that cause I train'd<sup>1</sup> thee to my house.  
Long time thy shadow hath been thrall<sup>2</sup> to me,  
For in my gallery thy picture hangs:  
But now the substance shall endure the like;  
And I will chain these legs and arms of thine,  
That hast by tyranny, these many years, 40  
Wasted our country, slain our citizens,  
And sent our sons and husbands captivate.<sup>3</sup>

*Tal.* [*Laughing*] Ha, ha, ha!

*Count.* Laughest thou, wretch? thy mirth  
shall turn to moan.

*Tal.* I laugh to see your ladyship so fond<sup>4</sup>  
To think that you have aught but Talbot's  
shadow

Whereon to practise your severity.

*Count.* Why, art not thou the man?

*Tal.* I am indeed.

*Count.* Then have I substance too.

*Tal.* No, no, I am but shadow of myself: 50  
You are deceiv'd, my substance is not here;  
For what you see is but the smallest part  
And least proportion of humanity:  
I tell you, madam, were the whole frame here,  
It is of such a spacious lofty pitch,  
Your roof were not sufficient to contain't.

*Count.* This is a riddling merchant for the  
nonce;

He will be here, and yet he is not here:  
How can these contrarieties agree?

*Tal.* That will I show you presently. 60

[*He winds his horn. Drums strike up:  
then a peal of ordnance. The gates  
being forced, enter Soldiers.*]

How say you, madam? are you now persuaded  
That Talbot is but shadow of himself?  
These are his substance, sinews, arms, and  
strength,

With which he yoketh your rebellious necks,  
Razeth your cities, and subverts your towns,  
And in a moment makes them desolate.

*Count.* Victorious Talbot! pardon my abuse:<sup>5</sup>  
I find thou art no less than fame hath bruited,  
And more than may be gathered by thy  
shape.

Let my presumption not provoke thy wrath;  
For I am sorry that with reverence 71  
I did not entertain thee as thou art.

<sup>1</sup> Train'd, decoyed.

<sup>2</sup> Thrall, captive.

<sup>3</sup> Captivate, made captive.

<sup>4</sup> Fond, foolish.

<sup>5</sup> Abuse, offence; or, perhaps, deception.

thee to my house,  
 been thrall<sup>2</sup> to me,  
 e hangs:  
 endure the like;  
 nd arms of thine,  
 many years, 40  
 r citizens,  
 nds captivate.<sup>3</sup>  
 ia!  
 retch? thy mirth  
 ndyship so fond<sup>4</sup>  
 ight but Talbot's  
 verity.  
 the man!  
 I am indeed.  
 nce too.  
 dow of myself: 50  
 nce is not here;  
 smallest part  
 anity:  
 whole frame here,  
 pitch,  
 t to contain't.  
 merchant for the  
 is not here:  
 agree!  
 n presently. 60  
*Drums strike up:*  
*luance. The gates*  
*or Soldiers.*  
 on now persuaded  
 of himself!  
 inews, arms, and  
 rebellious necks,  
 erts your towns,  
 em desolate.  
 pardon my abuse;<sup>5</sup>  
 fame hath bruited,  
 gathered by thy  
 roke thy wrath;  
 verence 71  
 hou art.

<sup>2</sup> *Thrall*, captive.  
<sup>4</sup> *Fond*, foolish.  
 deception.

*Tal.* Be not dismay'd, fair lady; nor mis-  
 construe 73  
 The mind of Talbot, as you did mistake  
 The outward composition of his body.  
 What you have done hath not offended me  
 Nor other satisfaction do I crave,  
 But only, with your patience, that we may  
 Taste of your wine, and see what cates<sup>1</sup> you  
 have; 70  
 For soldiers' stomachs always serve them well.  
*Count.* With all my heart; and think me  
 honoured  
 To feast so great a warrior in my house.

[*Exeunt.*]

SCENE IV. *London. The Temple-garden.*

*Enter the EARLS OF SOMERSET, SUFFOLK, and*  
*WARWICK; RICHARD PLANTAGENET, VER-*  
*NON, and a Lawyer.*

*Plan.* Great lords and gentlemen, what  
 means this silence?  
 Dare no man answer in a case of truth?  
*Suf.* Within the Temple-hall we were too  
 loud;  
 The garden here is more convenient.

*Plan.* Then say at once if I maintain'd the  
 truth;

Or else<sup>2</sup> was wrangling Somerset in the error?

*Suf.* Faith, I have been a truant in the law,  
 And never yet could frame my will to it;  
 And therefore frame the law unto my will.

*Som.* Judge you, my Lord of Warwick,  
 then, between us. 10

*War.* Between two hawks, which flies the  
 higher pitch;

Between two dogs, which hath the deeper  
 mouth;<sup>3</sup>

Between two blades, which bears the better  
 temper:

Between two horses, which doth bear him<sup>4</sup> best;  
 Between two girls, which hath the merriest  
 eye;—

I have perhaps some shallow spirit of judg-  
 ment;

But in these nice sharp quilllets<sup>5</sup> of the law,  
 Good faith, I am no wiser than a daw.

<sup>1</sup> *Cates*, dainties.

<sup>2</sup> *Mouth*, bark.

<sup>3</sup> *Quilllets*, subtleties.

<sup>4</sup> *Or else*, or in other words.

<sup>5</sup> *Bear him*, i.e. carry himself.

*Plan.* Tut, tut, here is a mannerly for-  
 bearing:

The truth appears so naked on my side, 20  
 That any purblind eye may find it out.

*Som.* And on my side it is so well apparell'd,  
 So clear, so shining, and so evident

That it will glimmer through a blind man's eye.

*Plan.* Since you are tongue-ti'd and so loath  
 to speak,

In dumb significants<sup>6</sup> proclaim your thoughts:  
 Let him that is a true-born gentleman,  
 And stands upon the honour of his birth,  
 If he suppose that I have pleaded truth,  
 From off this brier pluck a white rose with  
 me. 30

*Som.* Let him that is no coward nor no flat-  
 terer,

But dare maintain the party<sup>7</sup> of the truth,  
 Pluck a red rose from off this thorn with me.

*War.* I love no colours;<sup>8</sup> and without all  
 colour

Of base insinuating flattery,

I pluck this white rose with Plantagenet.

*Suf.* I pluck this red rose with young Som-  
 erset;

And say withal, I think he held the right.

*Ver.* Stay, lords and gentlemen, and pluck  
 no more,

Till you conclude that he, upon whose side 40  
 The fewest roses are cropp'd from the tree,  
 Shall yield the other in the right opinion.<sup>9</sup>

*Som.* Good Master Vernon, it is well ob-  
 jected;<sup>10</sup>

If I have fewest, I subscribe in silence.

*Plan.* And I.

*Ver.* Then for the truth and plainness of the  
 case,

I pluck this pale and maiden blossom here,  
 Giving my verdict on the white rose side.

*Som.* Prick not your finger as you pluck  
 it off,

Lest, bleeding, you do paint the white rose  
 red, 50

And fall on my side so, against your will.

<sup>6</sup> *Dumb significants*, mute indications, or signs.

<sup>7</sup> *Party*, side.

<sup>8</sup> *Colours*, used in a double sense; in the ordinary one,  
 and in that of "pretexts."

<sup>9</sup> *Shall yield the other, &c.*, i.e. shall admit that the  
 other is in the right.

<sup>10</sup> *Well objected*, well proposed.

*Ver.* If I, my lord, for my opinion bleed,  
Opinion shall be surgeon to my hurt, 53  
And keep me on the side where still I am.

*Som.* Well, well, come on; who else?

*Lave.* Unless my study and my books be  
false,

The argument you held was wrong in you;  
[*To Somerset.*

In sign whereof I pluck a white rose too.

*Plan.* Now, Somerset, where is your argu-  
ment?

*Som.* Here in my scabbard, meditating that  
Shall dye your white rose in a bloody red. 61

*Plan.* Meantime your cheeks do counterfeit  
our roses;

For pale they look with fear, as witnessing  
The truth on our side.

*Som.* No, Plantagenet,  
'Tis not for fear; but anger<sup>1</sup> that thy cheeks  
Blush for pure shame to counterfeit our roses,  
And yet thy tongue will not confess thy error.

*Plan.* Hath not thy rose a canker, Somer-  
set?

*Som.* Hath not thy rose a thorn, Planta-  
genet?

*Plan.* Ay, sharp and piercing, to maintain  
his truth; 70

Whiles thy consuming canker eats his false-  
hood.

*Som.* Well, I'll find friends to wear my  
bleeding rose,

That shall maintain what I have said is true,  
Where false Plantagenet dare not be seen.

*Plan.* Now, by this maiden blossom in my  
hand,

I scorn thee and thy faction, peevish boy.

*Suf.* Turn not thy scorns this way, Planta-  
genet.

*Plan.* Proud Pole, I will; and scorn both  
him and thee.

*Suf.* I'll turn my part thereof into thy  
throat.

*Som.* Away, away, good William de la Pole!  
We grace the yeoman by conversing with  
him. 81

*War.* Now, by God's will, thou wrong'st  
him, Somerset;

His grandfather was Lionel Duke of Clarence,

Third son to the third Edward King of Eng-  
land; 84

Spring crestless yeomen<sup>2</sup> from so deep a root?

*Plan.* He bears him on the place's privilege,  
Or durst not, for his craven heart, say thus.

*Som.* By him that made me, I'll maintain  
my words

On any plot of ground in Christendom.

Was not thy father, Richard Earl of Cam-  
bridge, 90

For treason executed in our late king's days?

And, by his treason, stand'st not thou at-  
tainted,

Corrupted, and exempt<sup>3</sup> from ancient gentry?  
His trespass yet lives guilty in thy blood;

And, till thou be restor'd, thou art a yeoman.

*Plan.* My father was attached,<sup>4</sup> not at-  
tainted,

Condemn'd to die for treason, but no traitor;  
And that I'll prove on better men than Somer-  
set,

Were growing time once ripen'd to my will.

For your partaker<sup>5</sup> Pole, and you yourself, 100  
I'll note you in my book of memory,

To scourge you for this apprehension:<sup>6</sup>

Look to it well and say you are well warn'd.

*Som.* Ah, thou shalt find us ready for thee  
still;

And know us, by these colours, for thy foes,

For these my friends, in spite of thee, shall  
wear.

*Plan.* And, by my soul, this pale and angry  
rose,

As cognizance of my blood-drinking hate,

Will I for ever, and my faction, wear,

Until it wither with me to my grave, 110  
Or flourish to the height of my degree.

*Suf.* Go forward, and be chok'd with thy  
ambition!

And so, farewell, until I meet thee next. [*Exit.*

*Som.* Have with thee, Pole.—Farewell, am-  
bitious Richard. [*Exit.*

*Plan.* How I am brav'd, and must perforce  
endure it!

*War.* This blot, that they object against  
your house,

<sup>2</sup> *Crestless yeomen*, i.e. yeomen who have no right to a coat of arms.

<sup>3</sup> *Exempt*, excluded.

<sup>5</sup> *Partaker*, confederate.

<sup>4</sup> *Attached*, arrested.

<sup>6</sup> *Apprehension*, opinion.

<sup>1</sup> *But anger*, i.e. but for anger.



King of Eng-  
84  
so deep a root?  
place's privilege,  
heart, say thus.  
e, I'll maintain  
istendom.

Earl of Cam-  
90  
te king's days?  
st not thou at-

ancient gentry?  
n thy blood;  
ou art a yeoman.  
ached,<sup>4</sup> not at-  
but no traitor;  
men than Somer-

d to my will.  
you yourself, 100  
emory,  
hension:<sup>6</sup>  
are well warn'd.  
is ready for thee

rs, for thy foes,  
te of thee, shall  
s pale and angry

inking hate,  
on, wear,  
y grave, 110  
y degree.  
chok'd with thy

thee next. [*Exit.*  
e.—Farewell, am-  
[*Exit.*  
nd must perforce

y object against

no have no right to a  
ched, arrested  
rekenation, opinion.

Shall be wip'd out in the next parliament,  
Call'd for the truce of Winchester and Glos-  
ter;

And if thou be not then created York,  
I will not live to be accounted Warwick. 120  
Meantime, in signal of my love to thee,  
Against proud Somerset and William Pole,  
Will I upon thy party wear this rose:  
And here I prophesy,—this brawl to-day,  
Grown to this faction in the Temple-garden,  
Shall send, between the red rose and the  
white,

A thousand souls to death and deadly night.

*Plan.* Good Master Vernon, I am bound to  
you,

That you on my behalf would pluck a flower.

*Ver.* In your behalf still will I wear the  
same. 130

*Law.* And so will I.

*Plan.* Thanks, gentle sir.

Come, let us four to dinner: I dare say  
This quarrel will drink blood another day.

[*Exeunt.*

SCENE V. A room in the Tower of London.

*Enter MORTIMER, brought in a chair  
by two Gaoles.*

*Mor.* Kind keepers of my weak decaying  
age,

Let dying Mortimer here rest himself.—  
Even like a man new haled<sup>1</sup> from the rack,  
So fare my limbs with long imprisonment;  
And these grey locks, the pursuivants of death,<sup>2</sup>  
Nestor-like aged,<sup>3</sup> in<sup>4</sup> an age of care,  
Argue the end of Edmund Mortimer.

[These eyes, like lamps whose wasting oil is  
spent,

Wax dim, as drawing to their exigent;<sup>5</sup>]  
Weak shoulders, overborne with burthening  
grief, 10

And pithless<sup>6</sup> arms, like to a withered vine  
That droops his sapless branches to the ground;  
Yet are these feet—whose strengthless stay is  
numb,

<sup>1</sup> Haled, dragged.

<sup>2</sup> Pursuivants of death, i.e. the heralds who announce  
the approach of death.

<sup>3</sup> Nestor-like aged, i.e. made as old as Nestor.

<sup>4</sup> In=by. <sup>5</sup> Exigent, end. <sup>6</sup> Pithless, without vigour.

Unable to support this lump of clay— 14  
Swift-winged with desire to get a grave,  
As witting? I no other comfort have.

But tell me, keeper, will my nephew come?

*First Gaol.* Richard Plantagenet, my lord,  
will come:

We sent unto the Temple, to his chamber;  
And answer was return'd that he will come. 20

*Mor.* Enough: my soul shall then be satis-  
fied.

Poor gentleman! his wrong doth equal mine.  
Since Henry Monmouth<sup>8</sup> first began to reign,  
Before whose glory I was great in arms,  
This loathsome sequestration<sup>9</sup> have I had;  
And even since then hath Richard been ob-  
scur'd,

Depriv'd of honour and inheritance.

But now, the arbitrator of despairs,  
Just death, kind umpire of men's miseries,  
With sweet enlargement doth dismiss me  
hence: 30

I would his troubles likewise were expir'd,  
That so he might recover what was lost.

*Enter RICHARD PLANTAGENET.*

*First Gaol.* My lord, your loving nephew  
now is come.

*Mor.* Richard Plantagenet, friend, is he  
come?

*Plan.* Ay, noble uncle, thus ignobly us'd,  
Your nephew, late despised<sup>10</sup> Richard, comes.

*Mor.* Direct mine arms I may embrace his  
neck,

And in his bosom spend my latter gasp:  
O, tell me when my lips do touch his cheeks,  
That I may kindly give one fainting kiss.

And now declare, sweet stem from York's  
great stock, 41

Why didst thou say, of late thou wert despis'd?

*Plan.* First, lean thine aged back against  
mine arm;

And, in that ease, I'll tell thee my disease.<sup>11</sup>

This day, in argument upon a case,  
Some words there grew 'twixt Somerset and  
me;

<sup>7</sup> Witting, knowing.

<sup>8</sup> Henry Monmouth, i.e. Henry V.

<sup>9</sup> Sequestration, imprisonment; literally, seclusion.

<sup>10</sup> Late despised, i.e. lately despised.

<sup>11</sup> Disease, uneasiness of mind.



Among which terms he us'd his lavish tongue,  
 And did upbraid me with my father's death:  
 Which obloquy set bars before my tongue,  
 Else with the like I had requited him. 50  
 Therefore, good uncle, for my father's sake,  
 In honour of a true Plantagenet,  
 And for alliance' sake,<sup>1</sup> declare the cause  
 My father, Earl of Cambridge, lost his head.

*Mor.* That cause, fair nephew, that im-  
 prison'd me, 55  
 And hath detain'd me all my flowering youth  
 Within a loathsome dungeon, there to pine,  
 Was cursed instrument of his decease.

*Plan.* Discover more at large what cause  
 that was;  
 For I am ignorant, and cannot guess. 60



*Plan.* Here dies the dusky torch of Mortimer.—(Act ii. 5. 122.)

*Mor.* I will, if that my fading breath permit,  
 And death approach not ere my tale be done.  
 Henry the Fourth, grandfather to this king,  
 Depos'd his nephew Richard,—Edward's son,  
 [The first-begotten and the lawful heir  
 Of Edward king, the third of that descent: ]  
 During whose reign the Percies of the north,  
 Finding his usurpation most unjust,  
 Endeavour'd my advancement to the throne:  
 The reason mov'd these warlike lords to this 70  
 Was, for that—young King Richard thus re-  
 mov'd,

Leaving no heir begotten of his body— 72  
 I was the next by birth and parentage;  
 [For by my mother I derived am  
 From Lionel Duke of Clarence, the third son  
 Unto the third King Edward; whereas he  
 From John of Gaunt doth bring his pedigree,  
 Being but fourth of that heroic line. ]  
 But mark: as, in this haughty<sup>2</sup> great attempt,  
 They labour'd to plant the rightful heir, 80  
 I lost my liberty, and they their lives.  
 Long after this, when Henry<sup>3</sup> the Fifth,  
 Succeeding his sire Bolingbroke, did reign,

<sup>1</sup> For alliance' sake, i.e. for the sake of our relationship.

<sup>2</sup> Haughty=high. <sup>3</sup> Henry, pronounced as a trisyllable.

new, that im-  
55  
owering youth  
ere to pine,  
cease.  
ge what cause  
guess. 60



s body— 72  
arentage;  
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the third son  
whereas he  
g his pedigree,  
e line. ]  
great attempt,  
htful heir, 80  
ir lives.  
the Fifth,  
ce, did reign,

ed as a trisyllable.

Thy father, Earl of Cambridge, then deriv'd  
From famous Edmund Langley, Duke of York,  
Marrying my sister that thy mother was,  
Again, in pity of my hard distress,  
Levied an army, weening<sup>1</sup> to redeem  
And have install'd me in the diadem:  
But, as the rest, so fell that noble earl, 90  
And was beheaded. Thus the Mortimers,  
In whom the title rested, were suppress'd.

*Plan.* Of which, my lord, your honour is  
the last.

*Mor.* True; and thou seest that I no issue  
have,

And that my fainting words do warrant  
death:

Thou art my heir; the rest I wish thee gather:  
But yet be wary in thy studious care.

*Plan.* Thy grave admonishments prevail  
with me:

But yet, methinks, my father's execution  
Was nothing less than bloody tyranny. 100

*Mor.* With silence, nephew, be thou politic:  
Strong-fixed is the house of Lancaster  
And like a mountain, not to be remov'd.

[ But now thy uncle is removing hence;  
As princes do their courts, when they are cloy'd  
With long continuance in a settled place. ]

*Plan.* O, uncle, would some part of my  
young years

Might but redeem the passage of your age!

*Mor.* Thou dost then wrong me,—as that  
slaughterer doth

Which giveth many wounds when one will  
kill. 110

Mourn not, except thou sorrow for my good;

Only give order for my funeral:

And so farewell; and fair be all thy hopes

And prosperous be thy life in peace and  
war! [Dies.

*Plan.* And peace, no war, befall thy parting  
soul!

In prison hast thou spent a pilgrimage,

And like a hermit overpass'd thy days.—

Well, I will lock his counsel in my breast;

And what I do imagine, let that rest.—

Keepers, convey him hence; and I myself 120

Will see his burial better than his life.

[*Exeunt Goulers, bearing out the body  
of Mortimer.*

Here dies the dusky torch of Mortimer,

Chok'd with ambition of the meaner sort:—

And for those wrongs, those bitter injuries,

Which Somerset hath offer'd to my house,

I doubt not but with honour to redress;

And therefore haste I to the parliament,

Either to be restored to my blood,

Or make my ill the advantage of my good. 130

[*Exit.*

# ACT III.

SCENE I. *London. The Parliament-house.*

*Flourish. Enter KING HENRY, EXETER, GLOS-  
TER, WARWICK, SOMERSET, and SUFFOLK;  
the BISHOP OF WINCHESTER, RICHARD  
PLANTAGENET, and others. GLOSTER offers  
to put up a bill; WINCHESTER snatches it,  
and tears it.*

*Win.* Com'st thou with deep-premeditated  
lines,

With written pamphlets studiously devis'd,  
Humphrey of Gloster? If thou canst accuse,  
Or ought intend'st to lay unto my charge,  
Do it without invention, suddenly;

As I with sudden and extemporal speech

Purpose to answer what thou canst object.

*Glo.* Presumptuous priest! this place com-  
mands my patience,

Or thou shouldst find thou hast dishonour'd  
me.

Think not, although in writing I preferr'd<sup>2</sup> 10

The manner of thy vile outrageous crimes,

That therefore I have forg'd, or am not able

Verbatim to rehearse the method of my pen:

[No, prelate; such is thy audacious wicked-  
ness,

Thy lewd, pestiferous, and dissentious pranks,

As<sup>3</sup> very infants prattle of thy pride.]

<sup>1</sup> Weening, thinking.

<sup>2</sup> Preferr'd, i.e. "as a charge against thee." <sup>3</sup> As=that.

Thou art a most pernicious usurer;  
 Froward by nature, enemy to peace;  
 Lascivious, wanton, more than well baseems  
 A man of thy profession and degree; 20  
 And for thy treachery, what's more manifest,—  
 In that thou laid'st a trap to take my life,  
 As well at London bridge as at the Tower!  
 [Beside, I fear me, if thy thoughts were  
 sifted,

The king, thy sovereign, is not quite exempt  
 From envious malice of thy swelling heart.]

*Win.* Gloster, I do defy thee.—Lords, vouch-  
 safe

To give me hearing what I shall reply.  
 Were I ambitious, covetous, or worse,  
 As he will have me, how am I so poor? 30  
 Or how haps it I seek not to advance  
 Or raise myself, but keep my wonted calling?  
 And for dissension, who preferreth peace  
 More than I do?—except I be provok'd.  
 No, my good lords, it is not that offends;  
 [It is not that that hath incens'd the duke: ]  
 It is, because no one should sway but he;  
 [No one but he should be about the king; ]  
 And that engenders thunder in his breast,  
 And makes him roar these accusations forth.  
 But he shall know I am as good—

*Glo.* As good! 41

Thou bastard of my grandfather!—

*Win.* Ay, lordly sir; for what are you, I  
 pray,

But one imperious in another's throne?

*Glo.* Am I not lord protector, saucy priest?

*Win.* And am not I a prelate of the church?

*Glo.* Yes, as an outlaw in a castle keeps,

And useth it to patronage<sup>1</sup> his theft.

*Win.* Unreverent Gloster!

*Glo.* Thou art reverend

Touching thy spiritual function, not thy life.

[*Win.* This Rome shall remedy.

*War.* Roam thither, then. 51

*Som.* My lord, it were your duty to forbear.

*War.* Ay, see the bishop be not overborne.

*Som.* Methinks my lord should be religious,  
 And know the office that belongs to such.

*War.* Methinks his lordship should be  
 humbler;

It fitteth not a prelate so to plead.

*Som.* Yes, when his holy state is touch'd so  
 near.

*War.* State holy or unhallow'd, what of that?

Is not his grace protector to the king? 60

*Plan.* [*Aide*] Plantagenet, I see, must hold  
 his tongue,

Lest it be said "Speak, sirrah, when you  
 should;

Must your bold verdict enter talk with  
 lords?"

Else would I have a fling at Winchester.]

*King.* Uncles of Gloster and of Winchester,  
 The special watchmen of our English weal,  
 I would prevail, if prayers<sup>2</sup> might prevail,  
 To join your hearts in love and amity.

O, what a scandal is it to our crown,

That two such noble peers as ye should jar! 70

Believe me, lords, my tender years can tell

Civil dissension is a viperous worm

That gnaws the bowels of the commonwealth.

[*A noise within*, "Down with the tawny-  
 coats!"

What tumult's this?

*War.* An uproar, I dare warrant,  
 Begun through malice of the bishop's men.

[*A noise again*, "Stones! stones!"

*Enter the MAYOR OF LONDON, attended.*

*Mar.* O, my good lords,—and virtuous  
 Henry,—

Pity the city of London, pity us!

The bishop and the Duke of Gloster's men,

Forbidden late to carry any weapon, 79

Have fill'd their pockets full of pebble stones,

And banding themselves in contrary parts,

Do pelt so fast at one another's pate,

That many have their giddy brains knock'd  
 out:

Our windows are broke down in every street,  
 And we, for fear, compell'd to shut our shops.

*Enter, skirmishing, the Serving-men of GLOSTER  
 and WINCHESTER with bloody pates.*

*King.* We charge you, on allegiance to our-  
 self,

To hold your slaughtering hands and keep  
 the peace.—

Pray, uncle Gloster, mitigate this strife.

<sup>1</sup> To patronage, i.e. to maintain.

<sup>2</sup> Prayers, pronounced as a dissyllable.

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d, what of that?  
e king? 60

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—and virtuous

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Gloster's men,

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s' pate,

brains knock'd

in every street,

o shut our shops.

-men of GLOSTER

bloody pates.

allegiance to our-

hands and keep

this strife.

disyllable.

*First Serv.* Nay, if we be forbidden stones,  
we'll fall to it with our teeth. 90

*Sec. Serv.* Do what ye dare, we are as  
resolute. [Skirmish again.]

[*Glo.* You of my household, leave this  
peevish<sup>1</sup> broil,

And set this unaccustom'd<sup>2</sup> fight aside.

*Third Serv.* My lord, we know your grace  
to be a man

Just and upright; and, for your royal birth,

To none inferior but his majesty;

And ere that we will suffer such a prince,

So kind a father of the commonweal,

To be disgraced by an inkhorn mate,<sup>3</sup> 99

We, and our wives and children, all will fight,

And have our bodies slaughter'd by thy foes.

*First Serv.* Ay, and the very parings of our  
nails

Shall pitch a field when we are dead.

[Skirmish again.]

*Glo.* Stay, stay!

And if you love me, as you say you do,

Let me persuade you to forbear awhile,

*King.* O, how this discord doth afflict my  
soul!—

Can you, my Lord of Winchester, behold

My sighs and tears, and will not once relent?

Who should be pitiful, if you be not?

Or who should study to prefer a peace, 110

If holy churchmen take delight in broils?

*War.* My lord protector, yield;—yield,

Winchester;—

Except you mean, with obstinate repulse,

To slay your sovereign, and destroy the realm.

[You see what mischief, and what murder too,

Hath been enacted through your enmity:

Then be at peace, except ye thirst for blood.]

*Win.* He shall submit, or I will never yield.

[*Glo.* Compassion on the king commands

me stoop; 119

Or I would see his heart out, ere the priest

Should ever get that privilege of me.

*War.* Behold, my Lord of Winchester, the duke

Hath banish'd moody discontented fury,

As by his smoothen brows it doth appear:

Why look you still so stern and tragical?]

<sup>1</sup> *Peevish*, foolish.

<sup>2</sup> *Unaccustom'd*, unseemly (Johnson). Perhaps it only  
means unusual, or strange.

<sup>3</sup> *Inkhorn mate*, i.e. bookish fellow.

*Glo.* Here, Winchester, I offer thee my  
hand. 126

[*King.* Fie, uncle Beaufort! I have heard  
you preach

That malice was a great and grievous sin;

And will not you maintain the thing you  
teach,

But prove a chief offender in the same? 130

*War.* Sweet king!—the bishop hath a  
kindly gird.<sup>4</sup>—

For shame, my Lord of Winchester, relent!

What, shall a child instruct you what to do?]

*Win.* Well, Duke of Gloster, I will yield to  
thee;

Love for thy love, and hand for hand I give.

*Glo.* [*Aside*] Ay, but, I fear me, with a  
hollow heart.—[*Holding Winchester's right  
hand in his.*]

See here, my friends and loving country-  
men;

This token serveth for a flag of truce

Betwixt ourselves and all our followers:

So help me God, as I dissemble not! 140

*Win.* [*Aside*] So help me God, as I intend  
it not!

*King.* O loving uncle, kind Duke of Glos-  
ter,<sup>5</sup>

How joyful am I made by this contract!—

Away, my masters! trouble us no more;

But join in friendship, as your lords have  
done.

*First Serv.* Content: I'll to the surgeon's.

*Sec. Serv.* And so will I.

*Third Serv.* And I will see what physic the  
tavern affords.

[*Exeunt Serving-men, Mayor, &c.*]

*War.* Accept this scroll, most gracious  
sovereign, 149

Which in the right of Richard Plantagenet

We do exhibit to your majesty.

*Glo.* Well urg'd, my Lord of Warwick: for,  
sweet prince,

As if your grace mark every circumstance,

You have great reason to do Richard right;

Especially for those occasions

At Eltham Place I told<sup>6</sup> your majesty.

<sup>4</sup> *A kindly gird*, i.e. gentle reproof; some explain it  
"a reproach in kind," "an appropriate rebuke."

<sup>5</sup> *Gloster*, here a trisyllable: *Glo-ces-ter*.

<sup>6</sup> *I told*, i.e. of which I told.

*King.* And those occasions, uncle, were of force:

Therefore, my loving lords, our pleasure is  
That Richard be restored to his blood. 150

*War.* Let Richard be restored to his blood;  
So shall his father's wrongs be recompens'd.

*Win.* As will the rest, so willet Winchester.

*King.* If Richard will be true, not that alone,

But all the whole inheritance I give  
That doth belong unto the house of York,  
[From whence you spring by lineal descent.

*Plan.* Thy humble servant vows obedience  
And faithful service till the point of death.]

*King.* Stoop then and set your knee against  
my foot;

And, in requerdon<sup>1</sup> of that duty done, 170  
I gird thee with the valiant sword of York:

Rise, Richard, like a true Plantagenet,  
And rise created princely Duke of York.

*Plan.* And so thrive Richard as thy foes  
may fall!

And as my duty springs, so perish they  
That grudge<sup>2</sup> one thought against your majesty!

*All.* Welcome, high prince, the mighty  
Duke of York!

*Son.* [Aside] Perish, base prince, ignoble  
Duke of York!

*Glo.* Now will it best avail your majesty  
To cross the seas, and to be crown'd in France:

The presence of a king engenders love 181  
Amongst his subjects and his loyal friends,

As it disanimates his enemies.

*King.* When Gloucester says the word, King  
Henry goes;

For friendly counsel cuts off many foes.

*Glo.* Your ships already are in readiness.

[Sennet. Flourish. Exit all but Exeter.

*Exe.* Ay, we may march in England or in  
France.

Not seeing what is likely to ensue,  
This late dissension grown betwixt the peers

Burns under feigned ashes of forg'd love 190  
And will at last break out into a flame:

[As fester'd members rot but by degree,  
Till bones and flesh and sinews fall away,  
So will this base and envious discord breed.<sup>3</sup>]

<sup>1</sup> *Requerdon*, reward.

<sup>2</sup> *Grudge*, maliciously cherish; or, perhaps, murmur.

<sup>3</sup> *Breed*, increase of itself.

And now I fear that fatal prophecy 195  
Which in the time of Henry nam'd the Fifth  
Was in the mouth of every sucking babe,—  
That Henry born at Monmouth should win all,  
And Henry born at Windsor should lose all:  
Which is so plain, that Exeter doth wish 200  
His days may finish ere that hapless time.

[Exit.

SCENE II. *France. Before Rouen.*

Enter LA PUCELLE disguised, and Soldiers  
dressed like countrymen, with sacks upon  
their backs.

*Puc.* These are the city gates, the gates of  
Rouen,

Through which our policy must make a  
breach:

Take heed, be wary how you place your words;  
Talk like the vulgar sort of market men

That come to gather money for their corn.  
If we have entrance,—as I hope we shall,—

And that we find the slothful watch but  
weak,

I'll by a sign give notice to our friends,  
That Charles the Dauphin may encounter  
them.

*First Sol.* Our sacks shall be a mean to  
sack the city, 10

And we be lords and rulers over Rouen;  
Therefore we'll knock. [Knocks.

*Watch.* [Within] Qui ça là?

*Puc.* Paysans, pauvres gens de France;

Poor market-folks, that come to sell their corn.

*Watch.* [Opening the gates; the market-bell  
rings] Enter, go in; the market-bell is  
rung.

*Puc.* Now, Rouen,<sup>4</sup> I'll shake thy bulwarks  
to the ground.

[La Pucelle, and Soldiers,  
enter the town.

Enter CHARLES, the BASTARD of Orleans,  
ALENÇON, REIGNIER, and Forces.

*Char.* Saint Denis bless this happy strata-  
gem!

And once again we'll sleep secure in Rouen.

<sup>4</sup> *Rouen*, written in F. 1 *Roun*, and intended to be pronounced as a monosyllable.

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 man'd the Fifth  
 eking babe,—  
 should win all,  
 should lose all:  
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intended to be pro-

*Beat.* Here enter'd Pucelle and her practis-  
 ants;<sup>1</sup>  
 Now she is there, how will she specify 20  
 Where is the best and safest passage in?  
*Reign.* By thrusting out a torch from yon-  
 der tower;  
 [Which, once discern'd, shows that her mean-  
 ing is,  
 No way to that,<sup>2</sup> for weakness, which she  
 enter'd.]

*Enter LA PUCELLE on the battlements, thrusting  
 out a torch burning.*

*Puc.* Behold, this is the happy wedding torch  
 That joineth Rouen unto her countrymen.  
 But burning fatal to the Talbotites!

*Beat.* See, noble Charles, the beacon of our  
 friend;

The burning torch in yonder turret stands. 30

*Char.* Now shine it like a comet of revenge,  
 A prophet to the fall of all our foes!

*Reign.* Defer no time, delays have danger-  
 ous ends;

Enter, and cry "The Dauphin!" presently,  
 And then do execution on the watch.

[*They enter the town. Exit La Pucelle  
 above. Recount.*

*Alarums. Enter from the town TALBOT and  
 English Soldiers.*

*Tal.* France, thou shalt rue this treason  
 with thy tears.

If Talbot but survive thy treachery.  
 Pucelle, that witch, that damned sorceress,  
 Hath wrought this hellish mischief unawares,  
 That<sup>3</sup> hardly we escap'd the pride<sup>4</sup> of France. 40  
 [*Exeunt into the town.*

*Alarums: excursions. Enter from the town,  
 BEDFORD, brought in sick in a chair, with  
 TALBOT, BURGUNDY, and the English Forces.  
 Then, enter on the walls LA PUCELLE,  
 CHARLES, BASTARD, ALENÇON, and REIGNIER.*

*Puc.* Good morrow, gallants! want ye corn  
 for bread?

[*I think the Duke of Burgundy will fast,*

<sup>1</sup> Practisants, i.e. fellow plotters

<sup>2</sup> To that, i.e. compared with that.

<sup>3</sup> That, i.e. so that.

<sup>4</sup> Pride picked forces.

Before he'll buy again at such a rate: 44

'T was full of darnel; do you like the taste?

*Bur.* Scoff on, vile fiend and shameless  
 courtesan!

I trust ere long to choke thee with thine own.  
 And make thee curse the harvest of that corn.

*Char.* Your grace may starve, perhaps,  
 before that time.]

*Bed.* O, let no words, but deeds, revenge  
 this treason!

*Puc.* What will you do, good gray-beard?  
 break a lance, 50

And run a tilt at death within a chair!

*Tal.* Foul fend of France, and hag of all  
 despite,

[*Encerpass'd with thy lustful paramours!*]

Becomes it thee to taunt his valiant age,

And twit with cowardice a man half dead?

Damsel, I'll have a bout with you again,

Or else let Talbot perish with this shame.

*Puc.* Are ye so hot, sir? yet, Pucelle,  
 hold thy peace;

If Talbot do but thunder, rain will follow.

[*Talbot and the rest of the English whisper  
 together in council.*

God speed the parliament! who shall be the  
 speaker? 60

*Tal.* Dare ye come forth and meet us in the  
 field?

*Puc.* Belike your lordship takes us, then, for  
 fools,

To try if that our own be ours or no.

*Tal.* I speak not to that railing Hecatè,

But unto thee, Alençon, and the rest;

Will ye, like soldiers, come and fight it out?

*Alen.* Signior, no.

*Tal.* Signior, hang!—base muleters of  
 France!

Like peasant foot-boys do they keep the walls,  
 And dare not take up arms like gentlemen. 70

*Puc.* Captains, away! let's get us from the  
 walls;

For Talbot means no goodness by his looks.

God be wi' you, my lord! we came up but to  
 tell you

That we are here. [*Exeunt La Pucelle and the  
 others from the walls.*

*Tal.* And there will we be too, ere it be  
 long,

Or else reproach be Talbot's greatest fame!—

Vow, Burgundy, by honour of thy house—  
Prick'd on by public wrongs sustain'd in  
France—

Either to get the town again or die;  
And I, as sure as English Henry lives, 80  
And as his father here was conqueror,—  
[As sure as in this late betrayed town  
Great Cœur-de-lion's heart was buried, —]  
So sure I swear to get the town or die.

*Bar.* My vows are equal partners with thy  
vows.

*Tal.* But, ere we go, regard this dying  
prince, 80  
The valiant Duke of Bedford.—Come, my  
lord,

We will bestow you in some better place,  
Fitter for sickness and for crazy<sup>1</sup> age.

*Bed.* Lord Talbot, do not so dishonour me:  
Here will I sit before the walls of Rouen, 90  
And will be partner of your weal or woe.

*Bar.* Courageous Bedford, let us now per-  
suade you.



*Pac.* Dismay not, princes, at this accident. (Act III. 3. 1.)

*Bed.* Not to be gone from hence; for once  
I read, 94  
That stout Pendragon,<sup>2</sup> in his litter, sick,  
Came to the field, and vanquished his foes:  
Methinks I should revive the soldiers' hearts,  
Because I ever found them as myself.

*Tal.* Undaunted spirit in a dying breast! —  
Then be it so:—heavens keep old Bedford  
safe! — 100

And now no more ado, brave Burgundy,

But gather we our forces out of hand, 102  
And set upon our boasting enemy.

[*Exeunt into the town, Burgundy, Talbot, and  
Forces, leaving Bedford and attendants.*

*Alarums: excursions. Enter SIR JOHN  
FASTOLFE and a CAPTAIN.*

*Capt.* Whither away, Sir John Fastolfe, in  
such haste?

*Fast.* Whither away! to save myself by  
flight.

We are like to have the overthrow again.

<sup>1</sup> *Craze*, deranged.

<sup>2</sup> *Pendragon*, Uther Pendragon, father of King Arthur.



guard this dying  
owl.—Come, my

better place,  
cozy age.  
so dishonour me:  
ills of Rouen, or  
weal or woe.  
let us now per-



of hand, 102  
enemy.  
spedily, Talbot, and  
and attendants.  
Enter SIR JOHN  
CAPTAIN.  
John Fastolfe, in  
to save myself by  
throw again.

*Cap.* What! will you fly, and leave Lord  
Talbot!

*Flat.* Ay,  
All the Talbots in the world, to save my life.

*Cap.* Cowardly knight! ill fortune follow  
thee! *[Exit.]*

*Retreat: excursions. Re-enter, from the town,  
LA PUCELLE, ALENÇON, CHARLES, and French  
Soldiers; exeunt flying.*

*Bed.* Now, quiet soul, depart when heaven  
please, 110  
For I have seen our enemies' overthrow.

*[What is the trust or strength of foolish man?  
They that of late were daring with their scoffs  
Are glad and fain by flight to save themselves.]*  
*[Bedford dies, and is carried in by two  
in his chair.]*

*Alarums. Re-enter TALBOT, BURGUNDY,  
and the rest.*

*Tal.* Lost, and recovered in a day again!  
This is a double honour, Burgundy:  
Let Heaven have glory for this victory!

*Bur.* Warlike and martial Talbot, Burgundy  
Enshrines thee in his heart, and there erects  
Thy noble deeds as valour's monuments. 120

*Tal.* Thanks, gentle duke. *[But where is  
Pucelle now?*

I think her old familiar<sup>1</sup> is asleep;  
Now where's the Bastard's braves, and Charles  
his gleeks?<sup>2</sup>

What, all amort?<sup>3</sup> Rouen hangs her head for  
grief

That such a valiant company are fled. *[*

Now will we take some order<sup>4</sup> in the town.

Placing therein some expert officers:

And then depart to Paris to the

For there young Henry with his nobles lie.

*Bur.* What wills Lord Talbot pleaseth Bur-  
gundy. 130

*Tal.* But yet, before we go, let's not forget  
The noble Duke of Bedford late deceas'd,  
But see his exequies fulfill'd in Rouen:  
A braver soldier never couched lance,  
A gentler heart did never sway in court;

<sup>1</sup> Familiar, i.e. familiar demon.

<sup>2</sup> Gleeks, scoffs.

<sup>3</sup> All amort = quite dispirited.

<sup>4</sup> Take some order, i.e. make some necessary dispositions.

But kings and mightiest potentates must  
die,  
For that's the end of human misery. *[Exeunt.]*

SCENE III. The plains near Rouen.

*Enter CHARLES, the BASTARD of Orleans,  
ALENÇON, LA PUCELLE, and Forces.*

*Par.* Dismay not,<sup>5</sup> princes, at this accident.  
Nor grieve that Rouen is so recovered:  
*[Care is no cure, but rather corrosive,  
For things that are not to be remedied.]*  
Let frantic Talbot triumph for a while,  
And like a peacock sweep along his tail;  
We'll pull his plumes and take away his  
train.

If Dauphin and the rest will be but rul'd.

*Char.* We have been guided by thee hitherto  
And of thy cunning<sup>6</sup> had no diffidence:<sup>7</sup> 10  
One sudden foil shall never breed distrust.

*[Bed.* Search out thy wit for secret policies,  
And we will make thee famous through the  
world.

*Alen.* We'll set thy statue in some holy  
place,  
And have thee reverenc'd like a blessed  
saint:

Employ thee, then, sweet virgin, for our good. *[*

*Puc.* Then thus it must be; this doth Joan  
devise:

By fair persuasions, mix'd with sugar'd words,  
We will entice the Duke of Burgundy

To leave the Talbot and to follow us. 20

*Char.* Ay, ma sweeting, if we could do  
that,

France were no place for Henry's warriors;

*[Nor should that nation boast it so with us,  
But be extirp'd<sup>8</sup> from our province]*

*Alen.* For ever should they be expuls'd<sup>9</sup> from  
France,

And not have title of an earldom here. *[*

*Puc.* Your honours shall perceive how I will  
work

To bring this matter to the wished end. 28

*[Drum sounds afar off.]*  
Hark! by the sound of drum you may perceive  
Their powers are marching unto Paris-ward.

<sup>5</sup> Dismay not, i.e. be not dismayed.

<sup>6</sup> Cunning, skill.

<sup>7</sup> Diffidence, distrust

<sup>8</sup> Extirp'd = rooted out.

<sup>9</sup> Expuls'd, expelled.



*An English march. Enter, and pass over at distance, TALBOT and his Forces.*

There goes the Talbot, with his colours spread.  
And all the troops of English after him. 32

*A French march. Enter the DUKE OF BURGUNDY and Forces.*

Now in the rearward comes the duke and his:

Fortune in favour makes him lag behind.  
Summon a parley; we will talk with him.

[*Trumpets sound a parley.*]

*Char.* A parley with the Duke of Burgundy!

*Bur.* Who craves a parley with the Burgundy?

*Puc.* The princely Charles of France, thy countryman.

*Bur.* What say'st thou, Charles? for I am marching hence.

*Char.* Speak, Pucelle, and enchant him with thy words. 40

*Puc.* Brave Burgundy, undoubted hope of France!

Stay, let thy humble handmaid speak to thee.

*Bur.* Speak on; but be not over-tedious.

*Puc.* Look on thy country, look on fertile France,

And see the cities and the towns defac'd  
By wasting ruin of the cruel foe!

[*As looks the mother on her lowly babe*  
When death doth close his tender dying eyes,

See, see the pining malady of France;] 49  
Behold the wounds, the most unnatural wounds,  
Which thou thyself hast given her woful breast.

O, turn thy edged sword another way;  
Strike those that hurt, and hurt not those that help.

One drop of blood drawn from thy country's bosom

Should grieve thee more than streams of foreign gore:

Return thee, therefore, with a flood of tears,  
And wash away thy country's stained spots.

*Bur.* Either she hath bewitch'd me with her words,

Or nature makes me suddenly relent.

*Puc.* Besides, all French and France exclaims on thee, 60

Doubting thy birth and lawful progeny.

[*Who join'st thou with, but with a lordly nation,*

*That will not trust thee but for profit's sake?]*

When Talbot hath set footing once in France,  
And fashion'd thee that instrument of ill,

Who then but English Henry will be lord,  
And thou be thrust out like a fugitive?

Call we to mind,—and mark but this for proof, —

Was not the Duke of Orleans thy foe?

And was he not in England prisoner? 70

But when they heard he was thine enemy,

They set him free without his ransom paid,

In spite of Burgundy and all his friends.

[*See, then, thou fight'st against thy countrymen,*

*And join'st with them will be thy slaughtermen.]*

Come, come, return; return, thou wandering lord;

Charles and the rest will take thee in their arms.

*Bur.* [*Aside*] I'm vanquished; these haughty<sup>1</sup> words of hers 78

Have batter'd me like roaring cannon-shot,  
And made me almost yield upon my knees.—  
Forgive me, country, and sweet countrymen!

And, lords, accept this hearty kind embrace:  
My forces and my power of men are yours:—  
So farewell, Talbot; I'll no longer trust thee.

*Puc.* Done like a Frenchman,—[*Aside*] turn, and turn again!

*Char.* Welcome, brave duke! thy friendship makes us fresh.

*Bast.* And doth beget new courage in our breasts.

[*Alen.* Pucelle hath bravely play'd her part in this,

And doth deserve a coronet of gold.

*Char.* Now let us on, my lords, and join our powers, 90

And seek how we may prejudice the foe.]

[*Exeunt.*]

<sup>1</sup> *Haughty*, high-spirited.

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60

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rejudice the foe.]  
[*Exeunt.*

-spirited.

SCENE IV. *Paris. A room in the palace.*

*Enter* KING HENRY, GLOSTER, BISHOP OF WINCHESTER, YORK, SUFFOLK, SOMERSET, WARWICK, EXETER, VERNON, BASSET, *and others.*  
*To them* TALBOT *and some of his Officers.*

*Tal.* My gracious prince,—and honourable peers,—

Hearing of your arrival in this realm,  
I have awhile given truce unto my wars,  
To do my duty to my sovereign:  
In sign whereof, this arm—that hath reclaim'd  
To your obedience fifty fortresses,  
Twelve cities, seven walled towns of strength,  
Beside five hundred prisoners of esteem—  
Lest fall his sword before your highness' feet,

[*Kneeling.*

And with submissive loyalty of heart 10  
Ascribes the glory of his conquest got  
First to my God, and next unto your grace.

[*Kneels.*

*King.* Is this Lord Talbot, uncle Gloucester,<sup>1</sup>  
That hath so long been resident in France?

*Glo.* Yes, if it please your majesty, my liege.

*King.* Welcome, brave captain and victorious lord!

When I was young,—as yet I am not old,—  
I do remember how my father said  
A stouter champion never handled sword.  
Long since we were resolved<sup>2</sup> of your truth, 20  
Your faithful service, and your toil in war;

Yet never have you tasted our reward, 22  
Or been reguerdon'd<sup>3</sup> with so much as thanks,  
Because till now we never saw your face:  
Therefore, stand up; and, for these good deserts,  
We here create you Earl of Shrewsbury;  
And in our coronation take your place.

[*Sennet. Flourish.* [*Exeunt all but Vernon and Basset.*

*Ver.* Now, sir, to you, that were so hot at sea,  
Disgracing of these colours that I wear  
In honour of my noble Lord of York,— 30  
Dar'st thou maintain the former words thou  
spak'st!

*Bas.* Yes, sir; as well as you dare patronage<sup>4</sup>  
The envious barking of your saucy tongue  
Against my lord the Duke of Somerset.

*Ver.* Sirrah, thy lord I honour as he is.

*Bas.* Why, what is he? as good? man as York.  
*Ver.* Hark ye; not so: in witness, take ye  
that. [*Strikes him.*

*Bas.* Villain, thou know'st the law of arms  
is such,

That whoso draws a sword, 't is present<sup>5</sup> death  
Or else this blow should broach thy dearest  
blood. 40

But I'll unto his majesty, and crave

I may have liberty to venge this wrong;

When thou shalt see I'll meet thee to thy cost.

*Ver.* Well, miscreant, I'll be there as soon  
as you;

And, after, meet you sooner than you would.]  
[*Exeunt.*

## ACT IV.

SCENE I. *Paris. A hall of state in the palace.*

*Enter* KING HENRY, GLOSTER, BISHOP OF WINCHESTER, YORK, SUFFOLK, SOMERSET, WARWICK, TALBOT, EXETER, *the GOVERNOR OF PARIS, and others.*

*Glo.* Lord bishop, set the crown upon his head.

<sup>1</sup> Gloucester, so spelt in Folio in this place, to be pronounced as a trisyllable.

<sup>2</sup> Resolved, assured.

<sup>3</sup> Reguerdon'd, recompensed.

<sup>4</sup> Patronage, make good.

<sup>5</sup> Present, immediate.

*Win.* God save King Henry, of that name the sixth!

*Glo.* Now, governor of Paris, take your oath,  
That you elect no other king but him;

[*Governor kneels.*

Esteem none friends but such as are his friends,  
And none your foes but such as shall pretend<sup>6</sup>  
Malicious practices against his state:

This shall ye do, so help you righteous God!

[*The Governor of Paris takes the oath of allegiance; then exit with his train.*

<sup>6</sup> Pretend, purpose

*Enter* SIR JOHN FASTOLFE.

*Fast.* My gracious sovereign, as I rode from Calais,  
To haste unto your coronation, 10  
A letter was deliver'd to my hands,  
Writ to your grace from Philip Duke of Burgundy.  
*[Presents a letter.]*  
*Tal.* Shame to the Duke of Burgundy and thee!

I vow'd, base knight, when I did meet thee next,  
To tear the garter from thy craven's leg,  
*[Plucking it off.]*

Which I have done,—because unworthily  
Thou wast installed in that high degree.  
Pardon me, princely Henry, and the rest:  
This dastard, at the battle of Patay,  
When but in all I was six thousand strong 20  
And that the French were almost ten to one,  
Before we met, or that a stroke was given,  
Like to a trusty squire, did run away:  
In which assault we lost twelve hundred men;  
Myself, and divers gentlemen beside,  
Were there surpris'd and taken prisoners.  
Then judge, great lords, if I have done amiss;  
Or whether that such cowards ought to wear  
This ornament of knighthood, yea or no.

*Glo.* To say the truth, this fact was infamous,  
And ill beseeeming any common man, 31  
Much more a knight, a captain, and a leader.

*Tal.* When first this order was ordain'd, my lords,  
Knights of the garter were of noble birth,  
Valiant and virtuous, full of haughty<sup>1</sup> courage,  
Such as were grown to credit by the wars;  
Not fearing death, nor shrinking for distress,  
But always resolute in most<sup>2</sup> extremes.  
He, then, that is not furnish'd in this sort  
Doth but usurp the sacred name of knight, 40  
Profaning this most honourable order,  
And should—if I were worthy to be judge—  
Be quite degraded, like a hedge-born swain  
That doth presume to boast of gentle blood.

*King.* Stain to thy countrymen, thou hear'st  
thy doom!

Be packing, therefore, thou that wast a knight:  
Henceforth we banish thee, on pain of death.

*[Exit Fastolfe.]*

And now, my lord protector, view the letter  
Sent from our uncle Duke of Burgundy.

*Glo.* What means his grace, that he hath  
chang'd his style? 50  
No more but, plain and bluntly, "To the king!"  
Hath he forgot he is his sovereign?  
Or doth this churlish superscription  
Pretend<sup>3</sup> some alteration in good will?  
What's here?—*[Reads]* "I have, upon especial  
cause, —

Mov'd with compassion of my country's wreck,  
Together with the pitiful complaints  
Of such as your oppression feeds upon,  
Forsaken your pernicious faction  
And join'd with Charles, the rightful King of France."  
O monstrous treachery! can this be so,— 61  
That in alliance, amity, and oaths,  
There should be found such false dissembling  
guile!

*King.* What! doth my uncle Burgundy re-  
volt?

*Glo.* He doth, my lord; and is become your  
foe.

*King.* Is that the worst this letter doth con-  
tain?

*Glo.* It is the worst, and all, my lord, he  
writes.

*King.* Why, then, Lord Talbot there shall  
talk with him

And give him chastisement for this abuse.—

My lord, how say you? are you not content?

*Tal.* Content, my liege! yes, but that I am  
prevented,<sup>4</sup> 71  
I should have begg'd I might have been em-  
ploy'd.

*King.* Then gather strength, and march unto  
him straight:

Let him perceive how ill we brook his treason,  
And what offence it is to flout his friends.

*Tal.* I go, my lord; in heart desiring still  
You may behold confusion of your foes.

*[Exit Tal.]*

*Enter* VERNON and BASSET.

*Vern.* Grant me the combat, gracious sove-  
reign!

*Bas.* And me, my lord, grant me the com-  
bat too!

*Fork.* This is my servant: hear him, noble  
prince! 80

<sup>1</sup> *Haughty*, i.e. high-minded.

<sup>2</sup> *Most*—greatest.

<sup>3</sup> *Pretend*—Indicate, denote.

<sup>4</sup> *Prevented*, anticipated.

view the letter  
Burgundy.  
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50  
"To the king!"  
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your foes.

[*Enter*  
BASSET.

, gracious sove-

ant me the com-

hear him, noble  
80

resented, anticipated.

*Som.* And this is mine: sweet Henry, favour  
him! 81

*King.* Be patient, lords; and give them leave  
to speak.—

Say, gentlemen, what makes you thus ex-  
claim?

And wherefore crave you combat? or with  
whom?

*Per.* With him, my lord; for he hath done  
me wrong.

*Bas.* And I with him; for he hath done me  
wrong. 80

*King.* What is that wrong whereof you  
both complain?

First let me know, and then I'll answer  
you.

*Bas.* Crossing the sea from England into  
France.

This fellow here, with envious carping tongue,  
Upbraided me about the rose I wear; 91



*King.* Stain to thy countrymen, thou bear'st thy doom!  
Be packing, therefore, thou that wast a knight.—(Act iv. 1. 45, 46.)

Saying, the sanguine colour of the leaves 92  
Did represent my master's blushing cheeks,  
When stubbornly he did repugn<sup>1</sup> the truth  
About a certain question in the law  
Argu'd betwixt the Duke of York and him;  
With other vile and ignominious terms:  
In confutation of which rude reproach,  
And in defence of my lord's worthiness,  
I crave the benefit of law of arms. 100

*Per.* And that is my petition, noble lord:  
For though he seem with forged quaint<sup>2</sup> con-  
ceit

To set a gloss upon his bold intent,  
Yet know, my lord, I was provok'd by him;  
And he first took exceptions at this badge,  
Pronouncing that the paleness of this flower  
Bewray'd<sup>3</sup> the faintness of my master's heart.

<sup>1</sup> Repugn, resist, oppose.

<sup>2</sup> Quaint, artful.

<sup>3</sup> Bewray'd, betrayed.

*York.* Will not this malice, Somerset, be  
left?

*Som.* Your private grudge, my Lord of  
York, will out,

Though ne'er so cunningly you smother it. 110

*King.* Good Lord, what madness rules in  
brainsick men,

When for so slight and frivolous a cause  
Such factious emulations shall arise!

Good cousins both, of York and Somerset,  
Quiet yourselves, I pray, and be at peace.

*York.* Let this dissension first be tried by  
fight,

And then your highness shall command a  
peace.

*Som.* The quarrel toucheth none but us  
alone;

Betwixt ourselves let us decide it then.

*York.* There is my pledge; accept it, Somers-  
set. 120

*Ver.* Nay, let it rest where it began at first.

*Bas.* Confirm it so, mine honourable lord.

*Glo.* Confirm it so! Confounde<sup>1</sup> be your strife!

123

And perish ye, with your audacious prate!  
Presumptuous vassals, are you not asham'd  
With this immodest clamorous outrage  
To trouble and disturb the king and us?—  
And you, my lords,—methinks you do not well  
To bear with their perverse objections;  
Much less to take occasion from their mouths  
To raise a mutiny betwixt yourselves; 131  
Let me persuade you take a better course.

*Eve.* It grieves his highness:—good my lords, be friends.

*King.* Come hither, you that would be combatants:

Henceforth I charge you, as you love our favour,

Quite to forget this quarrel and the cause,—  
And you, my lords, remember where we are;  
In France, amongst a fickle wavering nation:  
If they perceive dissension in our looks,  
And that within ourselves we disagree, 140  
How will their grudging stomachs<sup>1</sup> be provok'd

To wilful disobedience, and rebel!  
[Beside, what infamy will there arise,  
When foreign princes shall be certified  
That for a toy, a thing of no regard,  
King Henry's peers and chief nobility  
Destroy'd themselves, and lost the realm of  
France!]

O, think upon the conquest of my father;  
My tender years; and let us not forego  
That for a trifle that was bought with blood!  
Let me be umpire in this doubtful strife. 151  
I see no reason, if I wear this rose,

[Putting on a red rose.

That any one should therefore be suspicious  
I more incline to Somerset than York:  
Both are my kinsmen, and I love them both:  
As well they may upbraid me with my crown,  
Because, forsooth, the king of Scots is crown'd.  
But your discretions better can persuade  
Than I am able to instruct or teach:  
And therefore, as we hither came in peace, 160  
So let us still continue peace and love.—

<sup>1</sup> Stomachs, anger, passions.

Cousin of York, we institute your grace 162  
To be our regent in these parts of France:—

And, good my Lord of Somerset, unite  
Your troops of horsemen with his hands of  
foot;

And, like true subjects, sons of your progenitors,

Go cheerfully together, and digest  
Your angry choler on your enemies.  
Ourself, my lord protector, and the rest

After some respite, will return to Calais; 170  
From thence to England; where I hope ere long

To be presented, by your victories,  
With Charles, Alençon, and that traitorous  
rout.

[*Flourish.* *Exeunt all but York, Warwick, Ewer and Vernon.*

*War.* My Lord of York, I promise you, the king

Prettily, methought, did play the orator.

*York.* And so he did; but yet I like it not,

In that he wears the badge of Somerset.

*War.* Tush, that was but his fancy, blame him not;

I dare presume, sweet prince, he thought no harm.

*York.* An if I wist he did,—but let it rest; 180  
Other affairs must now be managed.

[*Exeunt* [all but *Ewer.*

*Eve.* Well didst thou, Richard, to suppress thy voice;

For, had the passions of thy heart burst out,  
I fear we should have seen decipher'd there  
More rancorous spite, more furious raging  
broils,

Than yet can be imagin'd or suppos'd.  
But howsoe'er, no simple man that sees  
This jarring discord of nobility,  
This shouldering of each other in the court,  
This factious bandying of their favourites, 190  
But that it doth presage some ill event.

'Tis much<sup>2</sup> when sceptres are in children's hands;

But more when envy breeds unkind division;  
There comes the ruin, there begins confusion.

[*Exit.*]

<sup>2</sup> 'Tis much, i.e. it is a serious matter.

[SCENE II. *Before Bourdeaux.**Enter TALBOT, with his Forces.*

*Tal.* Go to the gates of Bourdeaux, trumpet;  
Summon their general unto the wall.

*Trumpet sounds a parley. Enter, on the walls, the General of the French Forces and others.*

English John Talbot, captains, calls you forth,  
Servant in arms to Harry King of England;  
And thus he would,—Open your city gates;  
Be humble to us; call my sovereign yours,  
And do him homage as obedient subjects;  
And I'll withdraw me and my bloody power;  
But, if you frown upon this proffer'd peace,  
You tempt the fury of my three attendants, 10  
Lean famine, quartering steel, and climbing fire;  
Who, in a moment, even with<sup>1</sup> the earth  
Shall lay your stately and air-braving towers,  
If you forsake the offer of our love.

*Gen.* Thou ominous and fearful owl of death,  
Our nation's terror, and their bloody scourge!  
The period of thy tyranny approacheth.  
On us thou canst not enter but by death:  
For, I protest, we are well fortified,  
And strong enough to issue out and fight: 20  
If thou retire, the Dauphin, well appointed,  
Stands with the snares of war to tangle thee:  
On either hand thee there are squadrons  
pitch'd,

To wall thee from the liberty of flight;  
And no way canst thou turn thee for redress,  
But death doth front thee with apparent spoil,  
And pale destruction meets thee in the face.  
Ten thousand French have ta'en the sacrament  
To rive<sup>2</sup> their dangerous artillery  
Upon no Christian soul but English Talbot. 30  
Lo, there thou stand'st, a breathing valiant  
man,

Of an invincible unconquer'd spirit!  
This is the latest glory of thy praise  
That I, thy enemy, due<sup>3</sup> thee withal;  
For ere the glass, that now begins to run,  
Finish the process of his sandy hour,  
These eyes, that see thee now well coloured,  
Shall see thee withered, bloody, pale, and dead.

[*Drum afar off.*]<sup>1</sup> *Even with*, level with.<sup>2</sup> *Rive*, discharge.<sup>3</sup> *Due*, i.e. endure.

Hark! hark! the Dauphin's drum, a warning  
bell,

Sings heavy music to thy timorous soul; 40  
And mine shall ring thy dire departure out.

[*Exeunt General, &c.*]

*Tal.* He fables not; I hear the enemy:  
Out, some light horsemen, and peruse<sup>4</sup> their  
wings.

O, negligent and heedless discipline!  
How are we park'd and bounded in a pale,  
A little herd of England's timorous deer,  
Maz'd<sup>5</sup> with a yelping kennel of French curs!  
If we be English deer, be then in blood;<sup>6</sup>  
Not rascal-like,<sup>7</sup> to fall down with a pinch,  
But rather, moody-mad and desperate stags, 50  
Turn on the bloody hounds with heads of  
steel,

And make the cowards stand aloof at bay:  
Sell every man his life as dear as mine,  
And they shall find dear deer of us, my  
friends.—

God and St. George, Talbot and England's  
right,

Prosper our colours in this dangerous fight!  
[*Exeunt.*]

SCENE III. *Plains in Gascony.**Enter YORK, with Forces; to him a Messenger.*

*York.* Are not the speedy scouts return'd  
again,

That dogg'd the mighty army of the Dauphin?  
*Mess.* They are return'd, my lord, and give  
it out

That he is march'd to Bourdeaux with his  
power,

To fight with Talbot: as he march'd along,  
By your espials were discovered  
Two mightier troops than that the Dauphin  
led,

Which join'd with him, and made their march  
for Bourdeaux.

*York.* A plague upon that villain Somerset,  
That thus delays my promised supply 10  
Of horsemen, that were levied for this siege!  
Renowned Talbot doth expect my aid;

<sup>4</sup> *Peruse*, examine.<sup>5</sup> *Maz'd*, bewildered.<sup>6</sup> *In blood*, i.e. in condition; a technical term in sport-  
ing.<sup>7</sup> *Rascal-like*, i.e. like a lean deer, one out of condition.

And I am louted<sup>1</sup> by a traitor villain  
And cannot help the noble chevalier:  
God comfort him in this necessity!  
If he miscarry, farewell wars in France.

*Enter SIR WILLIAM LUCY.*

*Lucy.* Thou princely leader of our English  
strength,

13 Never so needful on the earth of France,  
Spur to the rescue of the noble Talbot,  
Who now is girdled with a waist of iron 20  
And hemm'd about with grim destruction:  
To Bourdeaux, warlike duke! to Bourdeaux,  
York!  
Else, farewell Talbot, France, and England's  
honour.



*Tal.* O young John Talbot! I did send for thee  
To tutor thee in stratagems of war.—(Act IV. S. 1, 2.)

*York.* O God, that Somerset—who in proud  
heart 24  
Doth stop my cornets<sup>2</sup>—were in Talbot's place!  
So should we save a valiant gentleman  
By forfeiting a traitor and a coward.  
[Mad ire and wrathful fury makes me weep,  
That thus we die, while rémiss traitors sleep.]

*Lucy.* O, send some succour to the distress'd  
lord! 30

*York.* He dies, we lose; I break my warlike  
word;

We mourn, France smiles; we lose, they daily  
get; 32

All 'long of<sup>3</sup> this vile traitor Somerset.

*L.* Then God take mercy on brave Tal-  
s soul;

And on his son young John, who two hours  
since

I met in travel toward his warlike father!  
This seven years did not Talbot see his son;  
And now they meet where both their lives are  
done.

<sup>1</sup> *Louted*, treated like a lout, made a fool of.

<sup>2</sup> *Cornets*, troops of cavalry.

<sup>3</sup> *'Long of*, because of.



of France,  
Talbot,  
ist of iron 20  
destruction:  
to Bourdeaux,  
and England's



e lose, they daily  
32  
Somerset.  
cy on brave Tal-  
y, who two hours  
urlike father!  
ot see his son;  
th their lives are

*York.* Alas, what joy shall noble Talbot  
have  
To bid his young son welcome to his grave? 40  
Away! vexation almost stops my breath,  
That sunder'd friends greet in the hour of  
death.—

*Lucy,* farewell: no more my fortune can,  
But curse the cause<sup>1</sup> I cannot aid the man.—  
[*Maine, Blois, Poitiers, and Tours, are won  
away,  
Long all of<sup>2</sup> Somerset and his delay.*]

[*Exit with his soldiers.*

*Lucy.* Thus, while the vulture of sedition  
Feeds in the bosom of such great commanders,  
Sleeping neglect doth betray to loss  
The conquest of our scarce cold conqueror, 50  
That ever-living man of memory,  
*Henry the Fifth:*—whiles they each other  
cross,

Lives, honours, lands, and all, hurry to loss.

[*Exit.*

SCENE IV. *Other plains in Gascony.*

*Enter SOMERSET, with his Forces; a Captain of  
TALBOT'S with him.*

*Som.* It is too late; I cannot send them now:  
This expedition was by York and Talbot  
Too rashly plotted: all our general force  
Might with a sally of the very town  
Be buckled with: the over-daring Talbot  
Hath sullied all his gloss of former honour  
By this unheedful, desperate, wild adventure:  
York set him on to fight and die in shame,  
That, Talbot dead, great York might bear the  
name.

*Cap.* Here is Sir William Lucy, who with  
me 10  
Set from our o'ermatch'd forces forth for aid.

*Enter SIR WILLIAM LUCY.*

*Som.* How now, Sir William! whither were  
you sent?

*Lucy.* Whither, my lord?—from bought and  
sold Lord Talbot;  
Who, ring'd about with bold adversity,  
Cries out for noble York and Somerset,

<sup>1</sup> The cause, him who is the cause that.

<sup>2</sup> Long all of, all because of.

To beat assailing death from his weak legions:  
And whiles the honourable captain there  
Drops bloody sweat from his war-wearied  
limbs,

[*And, in advantage lingering, looks for rescue.*]  
You, his false hopes, the trust of England's  
honour, 20

Keep off aloof with worthless emulation.<sup>3</sup>  
Let not your private discord keep away  
The levied succours that should lend him aid,  
While he, renowned noble gentleman,  
Yields up his life unto a world of odds:

[*Orleans the Bastard, Charles, and Burgundy,  
Alençon, Reignier, compass him about,  
And Talbot perisheth by your default.*]

*Som.* York set him on; York should have  
sent him aid.

*Lucy.* And York as fast upon your grace  
exclaims; 30

Swearing that you withhold his levied horse,  
Collected for this expedition.

*Som.* York lies; he might have sent and had  
the horse;

I owe him little duty, and less love;  
And take foul scorn to fawn on him by send-  
ing.

*Lucy.* The fraud of England, not the force  
of France,

Hath now entrapp'd the noble-minded Talbot:  
Never to England shall he bear his life;  
But dies, betray'd to fortune by your strife.

*Som.* Come, go; I will dispatch the horse-  
men straight: 40

Within six hours they will be at his aid.

*Lucy.* Too late comes rescue: he is ta'en or  
slain;

For fly he could not, if he would have fled;  
And fly would Talbot never, though he might.

*Som.* If he be dead, brave Talbot, then  
adieu!

*Lucy.* His fame lives in the world, his  
shame in you. [*Exeunt.*

SCENE V. *The English camp near Bourdeaux.*

*Enter TALBOT and JOHN his son.*

*Tal.* O young John Talbot! I did send for  
thee

<sup>3</sup> Worthless emulation, i.e. unworthy rivalry.



To tutor thee in stratagems of war,<sup>2</sup>  
 That Talbot's name might be in thee reviv'd  
 When sapless age and weak unable limbs  
 Should bring thy father to his drooping chair,  
 But, O malignant and ill-boding stars! —  
 Now thou art come unto a feast of death,  
 A terrible and unavoided<sup>1</sup> danger:  
 Therefore, dear boy, mount on my swiftest

horse;  
 And I'll direct thee how thou shalt escape<sup>10</sup>  
 By sudden flight: come, dally not, be gone.

*John.* Is my name Talbot? and am I your  
 son?

And shall I fly? O, if you love my mother,  
 Dishonour not her honourable name,  
 To make a bastard and a slave of me!  
 The world will say, he is not Talbot's blood,  
 That basely fled when noble Talbot stood.

*Tal.* Fly, to revenge my death, if I be slain.

*John.* He that flies so will ne'er return  
 again.

*Tal.* If we both stay, we both are sure  
 to die.<sup>20</sup>

*John.* Then let me stay; and, father, do you  
 fly:

Your loss is great, so your regard<sup>2</sup> should be;  
 My worth unknown, no loss is known in me.  
 Upon my death the French can little boast;  
 In yours they will, in you all hopes are lost.  
 Flight cannot stain the honour you have  
 won;

But mine it will, that no exploit have done:  
 [ You fled for vantage, every one will swear;  
 But, if I bow, they'll say it was for fear.  
 There is no hope that ever I will stay,<sup>30</sup>  
 If the first hour I shrink and run away. ]  
 Here on my knee I beg mortality,  
 Rather than life preserv'd with infamy.

*Tal.* Shall all thy mother's hopes lie in one  
 tomb?

*John.* Ay, rather than I'll shame my mother's  
 womb.

*Tal.* Upon my blessing, I command thee go.

*John.* To fight I will, but not to fly the  
 foe.

*Tal.* Part of thy father may be sav'd in  
 thee.

*John.* No part of him but will be sham'd in  
 me.

*Tal.* Thou never hadst renown, nor canst  
 not lose it.<sup>40</sup>

*John.* Yes, your renowned name: shall flight  
 abuse it?

*Tal.* Thy father's charge shall clear thee  
 from that stain.

*John.* You cannot witness for me, being  
 slain.

If death be so apparent,<sup>3</sup> then both fly.

*Tal.* And leave my followers here, to fight  
 and die!

My age was never tainted with such shame.

*John.* And shall my youth be guilty of such  
 blame?

No more can I be severed from your side,  
 Than can yourself yourself in twain divide:  
 Stay, go, do what you will, the like do I;<sup>50</sup>  
 For live I will not, if my father die.

*Tal.* Then here I take my leave of thee,  
 fair son,

Born to eclipse thy life this afternoon.  
 Come, side by side together live and die;  
 And soul with soul from France to heaven fly.

[*Exeunt.*]

#### SCENE VI. A field of battle.

*Alarum: excursions, wherein Talbot's Son is  
 hemmed about, and TALBOT rescues him.*

*Tal.* Saint George and victory! fight, sol-  
 diers, fight:

The regent hath with Talbot broke his word,  
 And left us to the rage of France his sword.  
 Where is John Talbot?—Pause, and take thy  
 breath;

I gave thee life and rescued thee from death.

*John.* O, twice my father, twice am I thy  
 son!

The life thou gav'st me first was lost and  
 done,

Till with thy warlike sword, despite of fate,  
 To my determin'd time thou gav'st new date.

*Tal.* When from the Dauphin's crest thy  
 sword struck fire,<sup>10</sup>  
 It warm'd thy father's heart with proud desire  
 Of bold-fac'd victory. [ Then leaden age,

<sup>1</sup> Unavoided = unavoidable.

<sup>2</sup> Your regard, i.e. your care for your own safety

<sup>3</sup> Apparent, manifest.

will be sham'd in  
known, nor canst  
name: shall flight  
shall clear thee  
s for me, being  
en both fly.  
ers here, to fight  
with such shame.  
be guilty of such

om your side,  
a twain divide:  
he like do I; 50  
her die.  
y leave of thee,

afternoon.  
live and die;  
nce to heaven fly.  
[*Exeunt.*

of battle.

in *Talbot's Son* is  
or *rescues him*.

ictory! fight, sol-  
t broke his word,  
ance his sword.  
use, and take thy

thee from death.  
e, twice am I thy

rst was lost and

, despite of fate,  
gav'st new date,  
uphin's crest thy 10

with proud desire  
en leaden age,

ifest.

Quickened with youthful spleen<sup>1</sup> and warlike  
rage, 13  
Bent down Alençon, Orleans, Burgundy,  
And from the pride of Gallia rescued thee.  
The ireful bastard Orleans—that drew blood  
From thee, my boy, and had the maidenhood  
Of thy first fight—I soon encounter'd.  
And, interchanging blows, I quickly shed  
Some of his bastard blood; and in disgrace 20  
Bespoke him thus,—“Contaminated, base,  
And misbegotten blood I spill of thine,  
Mean and right poor, for that pure blood of  
mine  
Which thou didst force from Talbot, my brave  
boy:”

Here, purposing the Bastard, to destroy,  
Came in strong rescue.] Speak, thy father's  
care,—

Art thou not weary, John? how dost thou fare?  
Wilt thou yet leave the battle, boy, and fly,  
Now thou art seal'd the son of chivalry?  
Fly, to revenge my death when I am dead: 30  
The help of one stands me in little stead.

[O, too much folly is it, well I wot,<sup>2</sup>  
To hazard all our lives in one small boat!  
If I to-day die not with Frenchmen's rage,  
To-morrow I shall die with mickle<sup>3</sup> age:]  
By me they nothing gain an if I stay;  
'Tis but the shortening of my life one day:  
In thee thy mother dies, our household's name,  
My death's revenge, thy youth, and England's  
fame:

All these and more we hazard by thy stay; 40  
All these are sav'd if thou wilt fly away.

*John.* The sword of Orleans hath not made  
me smart;

These words of yours draw life-blood from my  
heart:

On that advantage, bought with such a  
shame,—

To save a paltry life, and slay bright fame,—  
Before young Talbot from old Talbot fly,  
The coward horse that bears me fall and die!

[And like<sup>4</sup> me to the peasant boys of France,  
To be shame's scorn and subject of mischance!  
Surely, by all the glory you have won, 50  
An if I fly, I am not Talbot's son:

<sup>1</sup> *Spleen*, ardour.

<sup>3</sup> *Mickle*, much.

<sup>2</sup> *Wot*, know.

<sup>4</sup> *Like*, liken.

Then talk no more of flight, it is no boot;<sup>5</sup>  
If son to Talbot, die at Talbot's foot.] 53

*Tal.* Then follow thou thy desperate sire of  
Crete,<sup>6</sup>

Thou Icarus; thy life to me is sweet:  
If thou wilt fight, fight by thy father's side;  
And, commendable prov'd, let's die in pride.

[*Exeunt.*

SCENE VII. *Another part of the field.*

*Alaram: excursions.* Enter TALBOT wounded,  
supported by a Servant.

*Tal.* Where is my other life?—mine own is  
gone;—

O, where's young Talbot? where is valiant  
John?—

Triumphant death, smear'd<sup>7</sup> with captivity,  
Young Talbot's valour makes me smile at  
thee:

When he perceiv'd me shrink and on my knee,  
His bloody sword he brandish'd over me,  
And, like a hungry lion, did commence  
Rough deeds of rage and stern impatience;  
[But when my angry guardant<sup>8</sup> stood alone,  
Tend'ring my ruin, and assail'd of none,] 10  
Dizzy-ey'd fury and great rage of heart  
Suddenly made him from my side to start  
Into the clust'ring battle of the French;  
And in that sea of blood my boy did drench  
His over-mounting spirit; and there did,  
My Icarus, my blossom, in his pride.

*Serv.* O my dear lord, lo, where your son is  
borne!

*Enter Soldiers, with the body of young TALBOT.*

*Tal.* [Thou antic death, which laugh'st us<sup>1</sup>  
here to scorn,

Anon, from thy insulting tyranny,  
Coupled in bonds of perpetuity, 20  
Two Talbots, winged through the lither<sup>9</sup> sky,  
In thy despite shall 'scape mortality.—]

O thou, whose wounds become hard-favour'd  
death,

Speak to thy father ere thou yield thy breath!

<sup>5</sup> *No boot*, no use.

<sup>6</sup> *Sire of Crete*, i.e. Dedalus, father of Icarus.

<sup>7</sup> *Smear'd*, stained, dishonoured.

<sup>8</sup> *Guardant*, defender. <sup>9</sup> *Lither*, yielding

Brave death by speaking, whether he will  
or no; 25  
Imagin. aim a Frenchman and thy foe. —  
Poor boy! he smiles, methinks, as who would  
say,  
Had death been French, then death had died  
to-day. —  
Come, come and lay him in his father's arms:  
My spirit can no longer bear these harms. 30  
Soldiers, adieu! I have what I would have,

Now my old arms are young John Talbot's  
grave. [*Dies.*  
[*Alarums. Exeunt Soldiers and Servant,*  
*bearing the two bodies.*

*Enter CHARLES, ALENÇON, BURGUNDY, BAS-*  
*TARD, LA PUCELLE, and Forces.*

*Char.* Had York and Somerset brought  
rescue in,  
We should have found a bloody day of this.



*Tal.* Now my old arms are young John Talbot's grave.—[*Act iv 7. 32.*]

*Bast.* How the young whelp of Talbot's,  
raging-wood,<sup>1</sup> 35  
Did flesh his puny sword in Frenchmen's  
blood!

*Puc.* Once I encounter'd him, and thus I said:  
"Thou maiden youth, be vanquish'd by a  
maid."

But, with a proud majestic high scorn,  
He answer'd thus: "Young Talbot was not  
born 40

To be the pillage of a giglot<sup>2</sup> wench:"  
So, rushing in the bowels of the French,  
He left me proudly, as unworthy fight.

*Bar.* Doubtless he would have made a noble  
knight:

See, where he lies inhearsed in the arms 45  
Of the most bloody nurser of his harms!

*Bast.* Hew them to pieces, hack their bones  
asunder,

Whose life was England's glory, Gallia's  
wonder.

*Char.* O, no, forbear! for that which we  
have fled  
During the life, let us not wrong it dead. 50

[*Enter SIR WILLIAM LUCY, attended: a French*  
*Herald preceding.*

*Lucy.* Herald, conduct me to the Dauphin's  
tent,

Who hath obtain'd the glory of the day.

*Char.* On what submissive message art thou  
sent?

<sup>1</sup> *Raging-wood*, i.e. raging mad.    <sup>2</sup> *Giglot*, wanton.

John Talbot's  
[Dies.  
sors and Servant,  
sion.

BURGUNDY, BAS-  
and Forces.

omerset brought

ly day of this.



n the arms 45  
his harms!  
back their bones

glory, Gallia's

that which we

ong it dead. 50

tended; a French  
g.

to the Dauphin's

of the day.

message art thou

*Lacy.* Submission, Dauphin! 'tis a mere  
French word; 54

We English warriors wot<sup>1</sup> not what it means.  
I come to know what prisoners thou hast ta'en,  
And to survey the bodies of the dead.

*Char.* For prisoners ask'st thou? hell our  
prison is.

But tell me whom thou seek'st.

*Lacy.* Where is the great Alcides<sup>2</sup> of the  
field, 60

Valiant Lord Talbot, Earl of Shrewsbury,  
(Created, for his rare success in arms,  
Great Earl of Washford,<sup>3</sup> Waterford, and  
Valence;

Lord Talbot of Goodrig and Urchinfield,  
Lord Strange of Blackmere, Lord Verdun of  
Alton,

Lord Cromwell of Wingfield, Lord Furnival of  
Sheffield,

The thrice-victorious Lord of Falconbridge;  
Knight of the noble order of Saint George,  
Worthy Saint Michael, and the Golden Fleece;  
Great marshal to our King Henry the Sixth 70  
Of all his wars within the realm of France!

*Puc.* Here is a silly stately style indeed!  
The Turk, that two and fifty kingdoms hath,  
Writes not so tedious a style as this.—  
Him that thou magnifist with all these titles,  
Stinking and fly-blown, lies here at our feet.

*Lacy.* Is Talbot slain,—the Frenchmen's  
only scourge,

Your kingdom's terror and black Nemesis?  
O, were mine eye-balls into bullets turn'd,  
That I in rage might shoot them at your  
faces! 80

O, that I could but call these dead to life!  
It were enough to fright the realm of France:  
Were but his picture left amongst you here,  
It would amaze<sup>4</sup> the proudest of you all.

Give me their bodies, that I may bear them  
hence.

And give them burial as beseems their worth.

*Puc.* I think this upstart is old Talbot's  
ghost,

He speaks with such a proud commanding  
spirit.

For God's sake, let him have 'em; to keep  
them here,

They would but stink, and putrefy the air. 90

*Char.* Go, take their bodies hence.

*Lacy.* I'll bear them hence;

But from their mighty ashes shall be rear'd  
A phoenix that shall make all France afraid.

*Char.* So we be rid of them, do what thou  
wilt.

And now to Paris, in this conquering vein:  
All will be ours, now bloody Talbot's slain.

[*Exeunt.*]

ACT V.

SCENE I. London. A room in the palace.

*Enter KING HENRY, GLOSTER, and EXETER.*

*King.* Have you perus'd the letters from  
the pope,  
The emperor and the Earl of Armagnac?

*Glo.* I have, my lord: and their intent is  
this,—

They humbly sue unto your excellence  
To have a godly peace concluded of  
Between the realms of England and of  
France.

<sup>1</sup> Wot, know.

<sup>2</sup> Alcides, i.e. Hercules.

<sup>3</sup> Washford, the old name of Wexford, in Ireland.

<sup>4</sup> Amaze, fill with consternation.

*King.* How doth your grace affect<sup>5</sup> their  
motion?

*Glo.* Well, my good lord; and as the only  
means

To stop effusion of our Christian blood,  
And stablish quietness on every side. 10

*King.* Ay, marry, uncle; for I always  
thought

It was both impious and unnatural  
That such immanity<sup>6</sup> and bloody strife  
Should reign among professors of one faith.

*Glo.* Beside, my lord, the sooner to effect  
And surer bind this knot of amity,  
The Earl of Armagnac—near kin to Charles,

<sup>5</sup> Affect, like. <sup>6</sup> Immanity, ferocity (Latin *immanitas*).

A man of great authority in France  
Proffers his only daughter to your grace  
In marriage, with a large and sumptuous  
dowry. 20

*King.* Marriage! alas, uncle, my years are young!

And fitter is my study and my books  
Than wanton dalliance with a paramour.  
Yet, call the ambassadors; and, as you please,  
So let them have their answers every one:  
I shall be well content with any choice  
Tends to God's glory and my country's weal.

*Enter WINCHESTER in Cardinal's habit, a  
Legate and two Ambassadors.*

[*Evo. [Aside]* What! is my Lord of Winchester install'd?

And call'd unto a cardinal's degree!  
Then I perceive that will be verified  
Henry the Fifth did sometime prophesy, 30  
"If once he come to be a cardinal,  
He'll make his cap co-equal with the crown." ]

*King.* My lords ambassadors, your several suits  
Have been consider'd and debated on.  
Your purpose is both good and reasonable;  
And therefore are we certainly resolv'd  
To draw conditions of a friendly peace;  
Which by my Lord of Winchester we mean  
Shall be transported presently to France. 40

*Glo.* And for the proffer of my lord your  
nephew,

I have inform'd his highness so at large,  
As, liking of the lady's virtuous gifts,  
Her beauty, and the value of her dowry,  
He doth intend she shall be England's queen.

*King.* In argument and proof of which  
contract,

Bear her this jewel, pledge of my affection.—  
And so, my lord protector, see them guarded  
And safely brought to Dover; where, in shipp'd,  
Commit them to the fortune of the sea. 50

[*Exeunt all but Winchester and Legate.*

[*Win.* Stay, my lord legate: you shall first  
receive

The sum of money which I promised  
Should be delivered to his holiness  
For clothing me in these grave ornaments.

*Leg.* I will attend upon your lordship's leisure.

*Win. [Aside]* Now Winchester will not submit, I trow,

Or be inferior to the proudest peer.  
Humphrey of Gloster, thou shalt well perceive  
That, neither in birth, or for authority,  
The bishop will be overborne by thee: 60  
I'll either make thee stoop and bend thy knee,  
Or sack this country with a mutiny. [*Exeunt.*]

SCENE II. *France. Plains in Anjou.*

*Enter CHARLES, BURGUNDY, ALENÇON, BASTARD, REIGNIER, LA PUCELLE, and Forces marching.*

*Char.* These news, my lords, may cheer our  
drooping spirits:

'Tis said the stout Parisians do revolt  
And turn again unto the warlike French.

*Alen.* Then march to Paris, royal Charles of  
France,

And keep not back your powers in dalliance.

*Puc.* Peace be amongst them, if they turn  
to us;

Else, ruin combat with their palaces!

*Enter a Messenger.*

*Mess.* Success unto our valiant general,  
And happiness to his accomplices!

*Char.* What tidings send our scouts? I  
prythee, speak. 10

*Mess.* The English army, that divided was  
Into two parts, is now conjoin'd in one,  
And means to give you battle presently.

*Char.* Somewhat too sudden, sirs, the warn-  
ing is;

But we will presently provide for them.

*Bur.* I trust the ghost of Talbot is not there:  
Now he is gone, my lord, you need not fear.

*Puc.* Of all base passions, fear is most ac-  
curs'd:—

Command the conquest, Charles, it shall be  
thine;

Let Henry fret, and all the world repine. 20

*Char.* Then on, my lords; and France be  
fortunate! [*Exeunt.*]

SCENE III. *Before Angiers.*

*Alarum. Excursions. Enter LA PUCELLE.*

*Puc.* The regent conquers, and the French-  
men fly.

[Now help, ye charming spells and periapts;<sup>1</sup>  
And ye choice spirits that admonish me  
And give me signs of future accidents.  
You speedy helpers, that are substitutes  
Under the lordly monarch of the north,  
Appear and aid me in this enterprise!

[Thunder.

*Enter Fiends.*

This speed and quick appearance argues proof  
Of your accustomed diligence to me.  
Now, ye familiar spirits, that are call'd  
Out of the powerful legions under earth,  
Help me this once, that France may get the  
field.

[*They walk about, and speak not.*

O, hold me not with silence over-long!  
Where<sup>2</sup> I was wont to feed you with my blood,  
I'll lop a member off, and give it you,  
In earnest of a further benefit,  
So you do condescend to help me now.

[*They hang their heads.*

No hope to have redress?—My body shall  
Pay recompense, if you will grant my suit.

[*They shake their heads.*

Cannot my body, nor blood-sacrifice,  
Entreat you to your wonted furtherance  
Then take my soul,—my body, soul, and all,  
Before that England give the French the foil.

[*They depart.*

See, they forsake me!] Now the time is come,  
That France must nail<sup>3</sup> her lofty-plumed crest,  
And let her head fall into England's lap.  
[My ancient incantations are too weak,  
And hell too strong for me to buckle with:<sup>4</sup>  
Now, France, thy glory droopeth to the dust.

[*Exit.*

*Excursions. Re-enter LA PUCELLE fighting  
hand to hand with YORK: LA PUCELLE is  
taken. The French fly.*

York. Damsel of France, I think I have you  
fast:  
[Unchain your spirits now with spelling  
charms,  
And try if they can gain your liberty. —]  
A goodly prize, fit for the devil's grace!

See, how the ugly wench doth bend her brows,  
As if, with Ceres, she would change my shape!

Puc. Chang'd to a worse shape thou canst  
not be.

York. O, Charles the Dauphin is a proper  
man.

No shape but his can please your dainty eye.

Puc. A plaguing mischief light on Charles  
and thee!

And may ye both be suddenly surpris'd  
By bloody hands, in sleeping on your beds!

York. Fell Lanning<sup>5</sup> hags, enchantress, hold  
thy tongue!

Puc. I prithee, give me leave to curse awhile.

York. Curse, miscreant, when thou comest  
to the stake. [*Exit.*

*Alarums. Enter SUFFOLK, leading in  
MARGARET.*

Suf. Be what thou wilt, thou art my pri-  
soner. [*Glazes on her.*

O fairest beauty, do not fear nor fly!

For I will touch thee but with reverent hands,  
And lay them gently on thy tender side.

I kiss these fingers [Kissing her hand] for eter-  
nal peace.

Who art thou? say, that I may honour thee.

Mar. Margaret my name, and daughter to a  
king,

The King of Naples,—whoso'er thou art.

Suf. An earl I am, and Suffolk am I call'd.

Be not offended, nature's miracle.

Thou art allotted to be taken by me:

[So doth the swan her downy cygnets save,  
Keeping them prisoners underneath her  
wings.]

Yet, if this servile usage once offend,

Go and be free again as Suffolk's friend.

[*She turns away as if going.*

O, stay! [Aside] I have no power to let her  
pass;

My hand would free her, but my heart says no.

[As plays the sun upon the glassy streams,  
Twinkling another counterfeited beam.

So seems this gorgeous beauty to mine eyes.]

Fain would I woo her, yet I dare not speak:

I'll call for pen and ink, and write my mind.

<sup>1</sup> Periapts, amulets.

<sup>2</sup> Where, whereabouts.

<sup>3</sup> Nail, lower.

<sup>4</sup> Buckle with, contend with.

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<sup>5</sup> Proper, good-looking.

<sup>6</sup> Banning, cursing.

[*Fie, de la Pole!* disable<sup>1</sup> not thyself;  
Hast not a tongue? is she not here thy prisoner?]

Wilt thou be daunted at a woman's sight?  
Ay, beauty's princely majesty is such, 70  
Confounds the tongue, and makes the senses rough.

*Mar.* Say, Earl of Suffolk—if thy name be  
80

What ransom must I pay before I pass?  
For I perceive I am thy prisoner.

*Suf.* [*Aside*] How canst thou tell she will deny thy suit,

Before thou make a trial of her love?

*Mar.* Why speak'st thou not? what ransom must I pay?

*Suf.* She's beautiful, and therefore to be woo'd;

She is a woman, therefore to be won.

*Mar.* Wilt thou accept of ransom? yea, or no.

[*Suf.* [*Aside*] Fond man, remember that thou hast a wife; 80

Then how can Margaret be thy paramour?

*Mar.* I were best<sup>2</sup> to leave him, for he will not hear.

*Suf.* [*Aside*] There all is marr'd; there lies a cooling card.

*Mar.* He talks at random; sure, the man is mad.

*Suf.* [*Aside*] And yet a dispensation may be had.

*Mar.* And yet I would that you would answer me.]

*Suf.* [*Aside*] I'll win this Lady Margaret. For whom?

Why, for my king; tush, that's a wooden thing!<sup>3</sup>

*Mar.* He talks of wood: it is some carpenter. 90

*Suf.* [*Aside*] Yet so my fancy<sup>4</sup> may be satisfied,

And peace established between these realms.

But there remains a scruple in that too;

For though her father be the King of Naples,

Duke of Anjou and Maine, yet is he poor,

And our nobility will scorn the match.

<sup>1</sup> Disable, disparage.

<sup>2</sup> I were best, i.e. it would be best for me.

<sup>3</sup> A wooden thing, i.e. a stupid thing, a mere block of wood.

<sup>4</sup> Fancy, love

*Mar.* Hear ye, captain,—are you not at leisure?

*Suf.* [*Aside*] It shall be so, disdain they ne'er so much:

Henry is youthful, and will quickly yield.—  
Madam, I have a secret to reveal. 100

*Mar.* [*Aside*] What though I be enthralld? he seems a knight,

And will not any way dishonour me.

*Suf.* Lady, vouchsafe to listen what I say.

*Mar.* [*Aside*] Perhaps I shall be rescu'd by the French;

And then I need not crave his courtesy.

*Suf.* Sweet madam, give me hearing in a cause—

*Mar.* [*Aside*] Tush, women have been captivate<sup>5</sup> ere now.

*Suf.* I prithee, lady, wherefore talk you so?

*Mar.* I cry you mercy, 't is but Quid for Quo.

*Suf.* Say, gentle princess, would you not suppose 110

Your bondage happy, to be made a queen?

*Mar.* To be a queen in bondage is more vile

Than is a slave in base servility;

For princes should be free.

*Suf.* And so shall you, If happy England's royal king be free.

*Mar.* Why, what concerns his freedom unto me?

*Suf.* I'll undertake to make thee Henry's queen;

To put a golden sceptre in thy hand,

And set a precious crown upon thy head, 115

If thou wilt condescend to—

*Mar.* What?

*Suf.* His love.

*Mar.* I am unworthy to be Henry's wife.

*Suf.* No, gentle madam; I unworthy am

To woo so fair a dame to be his wife,

And have no portion in the choice myself.

How say you, madam,—are ye so content?

*Mar.* An if my father please, I am content

*Suf.* Then call our captains and our colours forth — [*Troops come forward.*

And, madam, at your father's castle walls

We'll crave a parley, to confer with him. 130

<sup>5</sup> Captivate, made captive.

ACT V. Scene 3.

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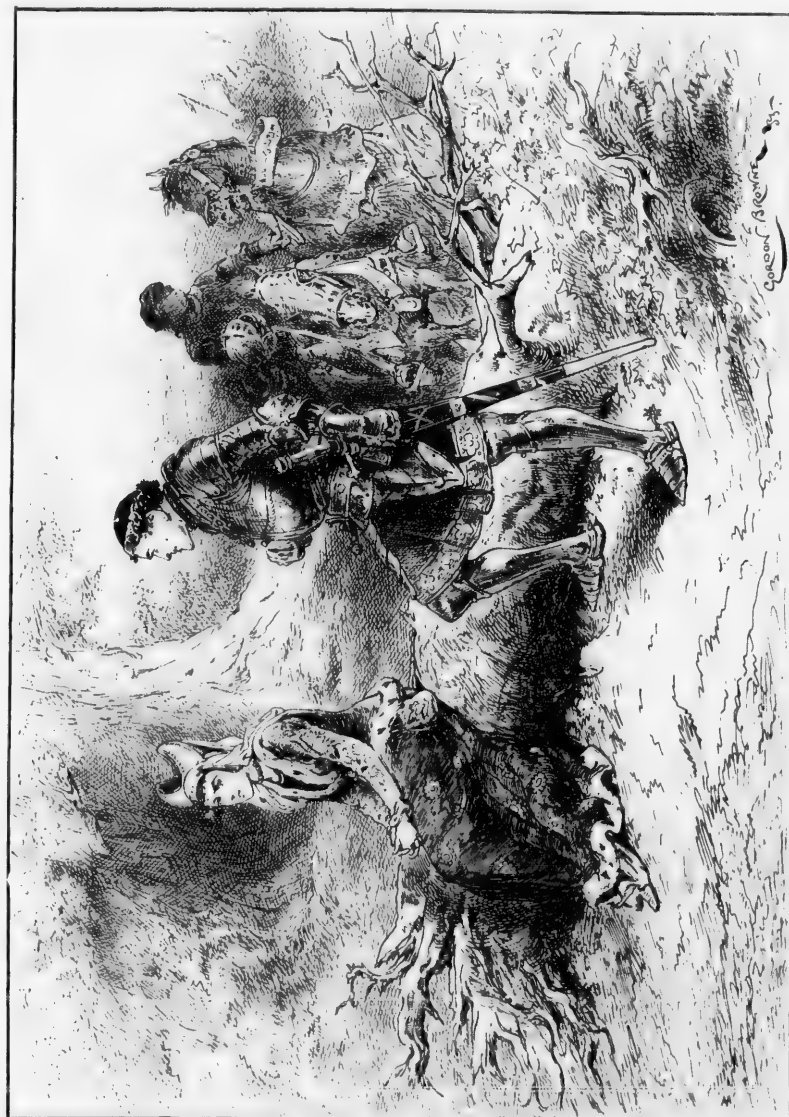
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captive.







WILLIAM WENDON : 1881

WILLIAM WENDON : 1881

*A parley sounded. Enter REIGNIER on the walls.*

See, Reignier, see, thy daughter prisoner! 131

*Reig.* To whom?

*Suf.* To me.

*Reig.* Suffolk, what remedy?

I am a soldier, and unapt to weep

Or to exclaim on fortune's fickleness.

*Suf.* Yes, there is remedy enough, my lord:

Consent, and for thy honour give consent,

Thy daughter shall be wedded to my king;

Whom I with pain have woo'd and won  
thereto;

And this her easy-held imprisonment 139

Hath gain'd thy daughter princely liberty.

*Reig.* Speaks Suffolk as he thinks?

*Suf.* Fair Margaret knows

That Suffolk doth not flatter, face,<sup>1</sup> or feign.

*Reig.* Upon thy princely warrant, I descend  
To give thee answer of thy just demand.

*[Exit from the walls.]*

*Suf.* And here, my lord, I will expect thy  
coming.

*Trumpets sound. Enter REIGNIER below.*

*Reig.* Welcome, brave earl, into our terri-  
tories:

Command in Anjou what your honour pleases.

*Suf.* Thanks, Reignier, happy for so sweet  
a child,

Fit to be made companion with a king:

What answer makes your grace unto my  
suit? 150

*Reig.* Since thou dost deign to woo her, little  
worth

To be the princely bride of such a lord,—

Upon condition I may quietly

Enjoy mine own the counties Maine and  
Anjou,

Free from oppression or the stroke of war,  
My daughter shall be Henry's, if he please.

*Suf.* That is her ransom,—I deliver her:

And those two counties I will undertake  
Your grace shall well and quietly enjoy.

*Reig.* And I again, in Henry's royal name,  
As deputy unto that gracious king, 157

Give thee her hand, for sign of plighted faith.

*Suf.* Reignier of France, I give thee kindly  
thanks, 163

Because this is in traffic of a king. —

*[Aside]* And yet, methinks, I could be well  
content

To be mine own attorney in this case.

I'll over, then, to England with this news,

And make this marriage to be solemniz'd.

*[So farewell, Reignier: set this diamond safe  
In golden palaces, as it becomes. 170]*

*Reig.* I do embrace thee, as I would em-  
brace

The Christian prince, King Henry, were he  
here. ]

*Mar.* Farewell, my lord: good wishes, praise,  
and prayers

Shall Suffolk ever have of Margaret. *[Going.]*

*Suf.* Farewell, sweet madam: but hark you,  
Margaret,

No princely commendations to my king!

*Mar.* Such commendations as becomes a  
maid,

A virgin and his servant, say to him.

*Suf.* Words sweetly plac'd and modestly  
directed.

But, madam, I must trouble you again; 180  
No loving token to his majesty!

*Mar.* Yes, my good lord,—a pure unspotted  
heart,

Never yet taint<sup>2</sup> with love, I send the king.

*Suf.* And this withal. *[Kisses her.]*

*Mar.* That for thyself: I will not so pre-  
sume

To send such peevish<sup>3</sup> tokens to a king.

*[Exeunt Reignier and Margaret.]*

*Suf.* O, wert thou for myself!—But, suf-  
folk, stay;

*[Thou mayst not wander in that labyrinth;  
There Minotaurs and ugly treasons lurk.*

Solicit<sup>4</sup> Henry with her wondrous praise:] 190

Bethink thee on her virtues that surmount,<sup>5</sup>

And natural graces that extinguish art;

Repeat their semblance often on the senses,

That, when thou com'st to kneel at Henry's  
feet,

Thou mayst bereave him of his wits with won-  
der. *[Exit.]*

<sup>1</sup> Face = put on a false face.

<sup>2</sup> Taint, tainted.

<sup>3</sup> Peevish, silly, trifling.

<sup>4</sup> Solicit, move, excite.

<sup>5</sup> Surmount, are surpassing.

SCENE IV. *Camp of the DUKE OF YORK  
in Angou.**Enter YORK, WARWICK, and others.**[York. Bring forth that sorceress condemn'd to burn.**Enter LA PUCELLE, guarded, and a Shepherd.**Shep. Ah, Joan, this kills thy father's heart outright!**Have I sought every country far and near,  
And, now it is my chance to find thee out,  
Must I behold thy timeless<sup>1</sup> cruel death!  
Ah, Joan, sweet daughter Joan, I'll die with thee!**Puc. Decrepid miser!<sup>2</sup> base ignoble wretch!  
I am descended of a gentler blood;  
Thou art no father nor no friend of mine.**Shep. Out, out! My lords, an please you,  
't is not so;**I did beget her, all the parish knows;  
Her mother liveth yet, can testify  
She was the first fruit of my bachelorship.**War. Graceless! wilt thou deny thy parentage!**York. This argues what her kind of life hath been, —**Wicked and vile: and so her death cometh.**Shep. Fie, Joan, that thou wilt be so obstacle!<sup>3</sup>**God knows thou art a collop<sup>4</sup> of my flesh;  
And for thy sake have I shed many a tear.  
Deny me not, I prithee, gentle Joan.**Puc. Peasant, avaunt! You have suborn'd this man,**Of purpose to obscure my noble birth.**Shep. 'T is true, I gave a noble to the priest  
The morn that I was wedded to her mother.  
Kneel down and take my blessing, good my girl.**Wilt thou not stoop? Now cursed be the time  
Of thy nativity! I would the milk  
Thy mother gave thee when thou suck'dst her breast,**Had been a little ratsbane for thy sake!  
Or else, when thou didst keep my lambs a-field,**I wish some ravenous wolf had eaten thee!  
Dost thou deny thy father, cursed drab!  
O, burn her, burn her! hanging is too good.**[Exit.**York. Take her away; for she hath liv'd too long,**To fill the world with vicious qualities.**Puc. First, let me tell you whom you have condemn'd:**Not one begotten of a shepherd swain,  
But issued from the progeny of kings;  
Virtuous and holy; chosen from above,  
By inspiration of celestial grace,  
To work exceeding miracles on earth.  
I never had to do with wicked spirits.**But you,—that are polluted with your lusts,  
Stain'd with the guiltless blood of innocents,  
Corrupt and tainted with a thousand vices,  
Because you want the grace that others have,**You judge it straight a thing impossible  
To compass wonders but by help of devils.**No, misconceived<sup>5</sup> Joan of Arc hath been  
A virgin from her tender infancy,**Chaste and immaculate in very thought;  
Whose maiden blood, thus rigorously effus'd,**Will cry for vengeance at the gate of heaven.**York. Ay, ay: away with her to execution!**War. And hark ye, sirs; because she is a maid,**Spare for no faggots, let there be enow;  
Place barrels of pitch upon the fatal stake,  
That so her torture may be shortened.**Puc. Will nothing turn your unrelenting hearts!—**Then, Joan, discover thine infirmity,**That warranteth by law to be thy privilege.—  
I am with child, ye bloody homicides;**Murder not then the fruit within my womb,  
Although ye hale me to a violent death.**York. Now heaven forfend! the holy maid  
with child!**War. The greatest miracle that e'er ye wrought:**Is all your strict preciseness come to this?**York. She and the Dauphin have been juggling;<sup>6</sup>**I did imagine what would be her refuge.*<sup>1</sup> Timeless, untimely.      <sup>2</sup> Miser, miserable wretch.<sup>3</sup> Obstacle, i.e. obstinate.<sup>4</sup> A collop, a piece; literally, a slice of meat.<sup>5</sup> Misconceived, misunderstood.<sup>6</sup> Juggling, pronounced here as a trisyllable.

*War.* Well, well, go to; we'll have no bastards live;  
Especially since Charles must father it.  
*Puc.* You are deceiv'd; my child is none of his:  
It was Alençon that enjoy'd my love.  
*York.* Alençon! that notorious Machiavel!  
It dies, an if it had a thousand lives.  
*Puc.* O, give me leave, I have deluded you:  
T was neither Charles nor yet the duke I nam'd,  
But Reignier, King of Naples, that prevail'd.  
*War.* A married man! that's most intolerable.  
*York.* Why, here's a girl! I think she knows not well,  
There were so many, whom she may accuse.  
*War.* It's sign she hath been liberal and free.  
*York.* And yet, forsooth, she is a virgin pure.  
Strumpet, thy words condemn thy brat and thee:  
Use no entreaty, for it is in vain.  
*Puc.* Then lead me hence; with whom I leave my curse:  
May never glorious sun reflex<sup>1</sup> his beams  
Upon the country where you make abode;  
But darkness and the gloomy shade of death  
Environ you, till mischief and despair  
Drive you to break your necks or hang yourselves!  
*[Exit, guarded.]*  
*York.* Break thou in pieces, and consume to ashes,  
Thou foul accursed minister of hell! ]  
  
*Enter CARDINAL BEAUFORT, Bishop of Winchester, attended.*  
*Car.* Lord regent, I do greet your excellence  
With letters of commission from the king.  
For know, my lords, the states of Christendom,  
Mov'd with remorse<sup>2</sup> of these outrageous broils,  
Have earnestly implor'd a general peace  
Betwixt our nation and the aspiring French;  
And here at hand the Dauphin and his train  
Approacheth, to confer about some matter.  
*York.* Is all our travail turn'd to this effect?

After the slaughter of so many peers,  
So many captains, gentlemen, and soldiers,  
That in this quarrel have been overthrow'n,  
And sold their bodies for their country's benefit,  
Shall we at last conclude effeminate peace?  
Have we not lost most part of all the towns,  
By treason, falsehood, and by treachery,  
Our great progenitors had conquered!—  
O, Warwick, Warwick! I foresee with grief  
The utter loss of all the realm of France.  
*War.* Be patient, York; if we conclude a peace,  
It shall be with such strict and severe covenants  
As little shall the Frenchmen gain thereby.  
  
*Enter CHARLES, ALENÇON, BASTARD, REIGNIER, and others.*  
*Char.* Since, lords of England, it is thus agreed  
That peaceful truce shall be proclaim'd in France,  
We come to be informed by yourselves  
What the conditions of that league must be.  
*York.* Speak, Winchester; for boiling choler chokes  
The hollow passage of my prison'd voice,  
By sight of these our baleful enemies.  
*Car.* Charles, and the rest, it is enacted thus:  
That, in regard King Henry gives consent,  
Of mere compassion and of lenity,  
To ease your country of distressful war,  
And suffer you to breathe in fruitful peace,  
You shall become true liegemen to his crown:  
And, Charles, upon condition thou wilt swear  
To pay him tribute, and submit thyself,  
Thou shalt be plac'd as viceroy under him,  
And still enjoy thy regal dignity.  
*Alen.* Must he be, then, a shadow of himself?  
Adorn his temples with a coronet,  
And yet, in substance and authority,  
Retain but privilege of a private man?  
This proffer is absurd and reasonless.  
*Char.* 'Tis known already that I am possess'd  
With more than half the Gallian territories,

<sup>1</sup> Reflex = reflect.      <sup>2</sup> Remorse, pity.

And therein reverenc'd for their lawful king:  
 Shall I, for lucre of the rest unvanquish'd, 141  
 Detract so much from that prerogative,  
 As to be call'd but viceroy of the whole?  
 No, lord ambassador; I'll rather keep  
 That which I have than, coveting for more,  
 Be cast from possibility of all.



*King.* Your wondrous rare description, noble earl,  
 Of beauteous Margaret hath astonish'd me.—(Act v. 3. 1, 2.)

*York.* Insulting Charles! hast thou by secret  
 means  
 Us'd intercession to obtain a league,  
 And, now the matter grows to compromise,  
 Stand'st thou aloof upon comparison? 150  
 Either accept the title thou usurp'st,  
 Of benefit<sup>1</sup> proceeding from our king

<sup>1</sup> *Benefit*, used in its legal sense of property bestowed by the favour of the donor.

And not of any challenge of desert, 153  
 Or we will plague thee with incessant wars.

*Reig.* [*Aside to Charles*] My lord, you do  
 not well in obstinacy

To cavil in the course of this contract:

If once it be neglected, ten to one

We shall not find like opportunity.

*Alen.* [*Aside to Charles*] To say the truth, it  
 is your policy

To save your subjects from such massacre 160

And ruthless slaughters as are daily seen

By our proceeding in hostility;

And therefore take this compact of a truce,

Although you break it when your pleasure  
 serves.

*War.* How say'st thou, Charles? shall our  
 condition stand?

*Char.* It shall:

Only reserv'd, you claim no interest

In any of our towns of garrison.

*York.* Then swear allegiance to his ma-  
 jesty,

As thou art knight, never to disobey 170

Nor be rebellious to the crown of England,

Thou, nor thy nobles, to the crown of Eng-  
 land.

[*Charles and the French nobles swear  
 allegiance to King Henry.*]

So, now dismiss your army when ye please;

Hang up your ensigus, let your drums be  
 still,

For here we entertain a solemn peace.

[*Exeunt.*]

SCENE V. *London.* A room in the palace.

*Enter KING HENRY in conference with  
 SUFFOLK; GLOSTER and EXETER.*

*King.* Your wondrous rare description,  
 noble earl,

Of beauteous Margaret hath astonish'd me:

Her virtues, graced with external gifts,

Do breed love's settled passions in my heart.

[*And like as rigour of tempestuous gusts*

Provokes the mightiest hulk against the tide,

So am I driven by breath of her renown,

Either to suffer shipwreck, or arrive

Where I may have fruition of her love.]

*Sof.* Tush, my good lord,—this superficial  
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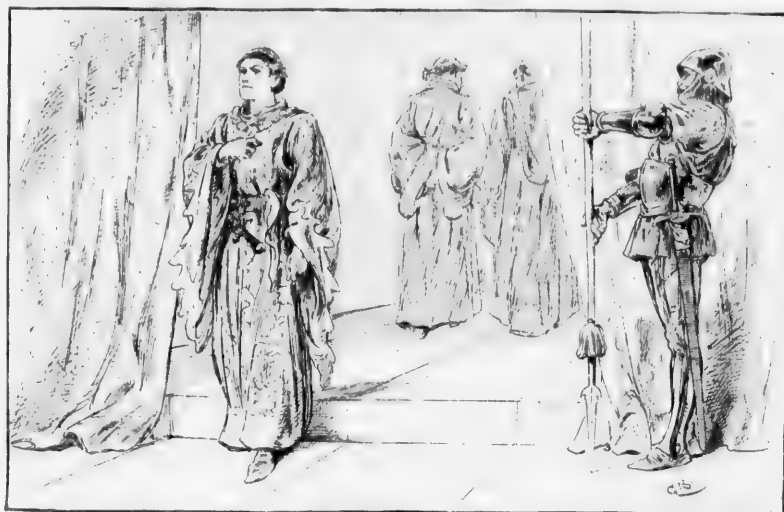
Is but a preface of her worthy praise; 11  
 The chief perfections of that lovely dame—  
 Had I sufficient skill to utter them—  
 Would make a volume of enticing lines,  
 Able to ravish any dull conceit:  
 And, which is more, she is not so divine,  
 So full-replete with choice of all delights,  
 But with as humble lowliness of mind,  
 She is content to be at your command;

Command, I mean, of virtuous chaste intents,  
 To love and honour Henry as her lord. 21

*King.* And otherwise will Henry ne'er pre-  
 sume.

Therefore, my lord protector, give consent  
 That Margaret may be England's royal queen.

*Glo.* So should I give consent to flatter sin.  
 You know, my lord, your highness is betroth'd  
 Unto another lady of esteem:



*Suf.* Thus Suffolk hath prevail'd.—(Act v. 5. 163.)

How shall we then dispense with that contrict,  
 And not deface your honour with reproach:

*Suf.* As doth a ruler with unlawful oaths;  
 Or one that, at a triumph<sup>1</sup> having vow'd 31  
 To try his strength, forsaketh yet the lists  
 By reason of his adversary's odds:  
 A poor earl's daughter is unequal odds,  
 And therefore may be broke without offence.

*Glo.* Why, what, I pray, is Margaret more  
 than that?

Her father is no better than an earl,  
 Although in glorious titles he excel.

*Suf.* O, yes, my lord, her father is a king,  
 The King of Naples and Jerusalem; 40

And of such great authority in France 41  
 As his alliance will confirm our peace,  
 And keep the Frenchmen in allegiance.

*Glo.* And so the Earl of Armagnac may do  
 Because he is near kinsman unto Charles.

*Ecc.* Beside, his wealth doth warrant liberal  
 dower,

Where<sup>2</sup> Reignier sooner will receive than give  
*Suf.* A dower, my lords! disgrace not so  
 your king,

That he should be so abject, base, and poor,  
 To choose for wealth and not for perfect love.  
 Henry is able to enrich his queen 51  
 And not to seek a queen to make him rich:

<sup>1</sup> Triumph, tournament.

<sup>2</sup> Where = whereas.



So worthless peasants bargain for their wives,  
 As market-men for oxen, sheep, or horse. 51  
 Marriage is a matter of more worth  
 Than to be dealt in by attorneyship;  
 [Not whom we will, but whom his grace affects,  
 Must be companion of his nuptial bed:  
 And therefore, lords, since he affects<sup>1</sup> her most,  
 It most of all these reasons bindeth us, 60  
 In our opinions she should be preferr'd. ]  
 For what is wedlock forced but a hell,  
 An age of discord and continual strife?  
 Whereas the contrary bringeth forth bliss,  
 And is a pattern of celestial peace.  
 Whom should we match with Henry, being a  
 king,

But Margaret, that is daughter to a king?  
 Her peerless feature, joined with her birth,  
 Approves her fit for none but for a king:  
 Her valiant courage and undaunted spirit  
 More than in women commonly is seen  
 Will answer hope in issue of a king;  
 For Henry, son unto a conqueror,  
 Is likely to beget more conquerors,  
 If with a lady of so high resolve  
 As is fair Margaret he be link'd in love.  
 Then yield, my lords; and here conclude with me  
 That Margaret shall be queen, and none but  
 she.

*King.* Whether it be through force of your  
 report, 55  
 My noble Lord of Suffolk, or for that  
 My tender youth was never yet attain'd

With any passion of inflaming love, 82  
 I cannot tell; but this I am assur'd,  
 I feel such sharp dissension in my breast,  
 Such fierce alarms both of hope and fear,  
 As I am sick with working of my thoughts.  
 Take, therefore, shipping; post, my lord, to  
 France;

Agree to any covenants; and procure  
 That Lady Margaret do vouchsafe to come  
 Across the seas to England, and be crown'd 90  
 King Henry's faithful and anointed queen:  
 [For your expenses and sufficient charge,  
 Among the people gather up a tenth. ]

For, till you do return,  
 I am vexed with a thousand cares.  
 And you, good uncle, banish all offence:  
 If you do censure<sup>2</sup> me by what you were,  
 Not what you are, I know it will excuse  
 This sudden execution of my will.

And so, conduct me where, from company,<sup>3</sup> 100

I may revolve and meditate my grief. [*Exit.*  
*Glo.* Ay, grief, I fear me, both at first and  
 last.

[*Exeunt Gloster and Exeter.*  
*Suf.* Thus Suffolk hath prevail'd; and thus  
 he goes,

As did the youthful Paris once to Greece,  
 With hope to find the like event in love,  
 But prosper better than the Trojan did.  
 Margaret shall now be queen, and rule the king;  
 But I will rule both her, the king, and realm.  
 [*Exit.*

<sup>1</sup> *Affects*, loves.

<sup>2</sup> *Censure*, judge.

<sup>3</sup> *From company*, i. e. away from company.

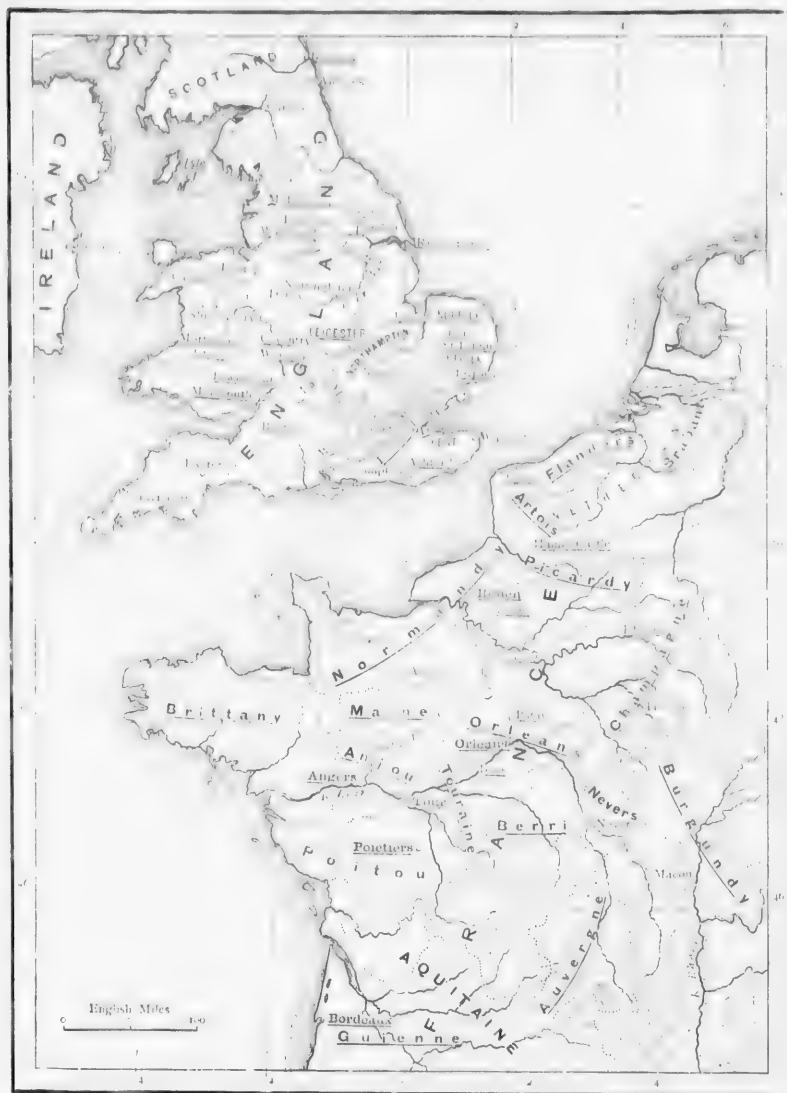
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 [*Exit.*

MAP TO ILLUSTRATE KING HENRY VI. PART I.



## NOTES TO KING HENRY VI.—PART I.

### DRAMATIS PERSONÆ.

1. **HENRY VI.** was the only son of Henry V. and Katharine, daughter of Charles VI. of France. He succeeded to the throne in 1422 at the age of nine months, or thereabouts; and reigned really, or nominally, till 1461, when Edward IV. was proclaimed king. He was restored, by the Earl of Warwick, the King-Maker, for a brief period, in October, 1470; but, after the battle of Barnet in April, 1471, he was committed to the Tower, where he died, probably by the hand of an assassin, on the 23rd May in the same year.

2. **JOHN DUKE OF BEDFORD**, third son of Henry IV. by his first wife, Mary Bohun, daughter and co-heiress of Humphrey Bohun, Earl of Hereford and Nottingham, was born in 1390; created Constable of England about 1406, and Duke of Bedford in 1414. In 1416 he was sent with a large fleet to the relief of Harfleur, and gained a most important victory over the French. After accomplishing the relief of Harfleur he returned into England. Later on in the same year he was made "governour or regent of the realm, to hold and enforce the office so long as the king was occupied in the French wars" (Holinshed, vol. iii. p. 84). In 1420 he took part in the siege of Melun, and afterwards accompanied King Henry V. in his triumphal entry into Paris the same year. He was one of the co-fathers of Henry VI., and helped to escort the queen from France in 1422. He was with Henry V. during his last illness. The king on his deathbed appointed him regent of France in 1422, and he continued to hold that position till his death in 1435, at Rouen; he was buried in Rouen Cathedral.

He appears among the *Dramatis Personæ* of Henry V., and in H. Henry IV. as Prince John of Lancaster. The Duke of Bedford was twice married; first to Anne, sister of Philip the Good, Duke of Burgundy, who died November 14, 1432, without issue; secondly to Jacqueline, daughter of Peter, Count of St. Pol (or "St. Paul," as Holinshed writes it), by whom he had no issue.

Lewis XI., having been urged to deface a monument erected to the Duke of Bedford in Rouen Cathedral, refused to do so, declaring that he accounted it an honour to have the remains of so brave and illustrious a man in his dominions.

3. **HUMPHREY DUKE OF GLOUCESTER** was the fourth and youngest son of Henry IV. He married as his first wife, Jacqueline, Countess of Holland and Hainault, which union was annulled by Pope Martin V. Gloucester immediately married his mistress Eleanor, daughter of Lord Cobham. He was created Duke of Gloucester by his brother Henry V. in 1414. He fought with great bravery at Agincourt. He opposed at first the marriage of Henry VI. with Margaret, the daughter of René, Duke

of Anjou and titular king of Naples; but afterwards appears to have expressed approbation of it. He excited the enmity both of the queen and of Suffolk, and was arrested on February 11th, 1447, on a charge of high treason. Seventeen days later he was found dead in his bed. There were no marks of violence on the body, and it is doubtful whether the suspicion of murder was really justified. He appears as Prince Humphrey of Gloucester in H. Henry IV., and as Duke of Gloucester in Henry V. In the next play the circumstances of his disgrace and tragical death are treated. The Dukes of Gloucester seem to have been peculiarly unfortunate. Our readers will remember that Thomas of Woodstock, son of Edward III., afterwards Duke of Gloucester, was murdered in the reign of Richard II.

4. **THOMAS BEAUFORT**, Duke of Exeter, great uncle of Henry VI., was the third son of John of Gaunt, Duke of Lancaster, son of Edward III., "who caused all his natural children by Catherine Swinford, daughter of Sir Payn Roet, alias Guyen, king of arms, and widow of Sir Otes Swinford, Knight, to whom he was afterwards married, to be called *Beaufort*, from the Castle of Beaufort in the county of Anjou, the place of their nativity; which castle came, A.D. 1276, to the house of Lancaster by the marriage of Blanch, daughter of Robert I. Count of Artois, and widow of Henry I. King of Navarre, with Edmund (surnamed Crouchback) Earl of Lancaster, second son of Henry III. King of England." (Collins's Peerage of England, vol. i. pp. 222.)

Thomas Beaufort held the offices of Admiral of the Fleet, Captain of Calais, and Lord Chancellor of England under Henry IV. By the same king he was created Earl of Dorset and Knight of the Garter, and on November 18th, 1416, by Henry V. Duke of Gloucester. He figures in Henry V., where he is called by anticipation Duke of Gloucester, and is wrongly stated to have held the command of the rearguard at the battle of Agincourt. When that battle was fought he was at Harfleur, having been left in charge of that town after its capture by the king's army. He died, December 27th, 1426, and therefore could not have been present at the coronation of Henry VI., 1431, as he is represented to be. He married Margaret, daughter of Sir Thomas Neville, and left no issue; his large estates passing to his nephew, John Beaufort, second Duke of Somerset. He was buried at the abbey of St. Edmund's Bury, where in 1772 his body was found by some workmen employed in the ruins (see Collins, p. 223).

5. **HENRY BEAUFORT** (Cardinal Beaufort), brother of the above, was created Bishop of Lincoln in 1397; Bishop of Winchester in 1404; nominated Cardinal and Papal Legate in 1417; but did not obtain the royal license to accept these preferments till 1426. The quarrels between him

and the Duke of Gloucester were constant, the greatest jealousy existing between them. The Cardinal won his great triumph over his rival in 1439: when, in spite of Gloucester's strong opposition, the Duke of Orleans was released from prison. He followed Gloucester to the grave, within six weeks, on April 11th, 1447, after a lingering illness.

6. JOHN BEAUFORT, Earl, afterwards Duke of Somerset, was the second son of John, second Earl of Somerset, and grandson of John Beaufort, the eldest brother of the two Beauforts mentioned above. He succeeded his father, in consequence of the death of his elder brother Henry, who was unmarried, in 1418, "as third Earl of Somerset; and in 1443, was created Duke of Somerset, and Earl of Kendale, and constituted lieutenant and captain general of Aquitaine; as also of the whole realm of France, and duchy of Normandy. His Grace departed this life on May 27th, 1444 (some say in 1443), and was buried at Wimborne minster in Dorsetshire; leaving issue by Margaret his wife, widow of Sir Oliver St. John, and daughter to Sir John Beauchamp, of Bletsloe in the county of Bedford, Knight, (and heir to John her brother) an only daughter, Margaret, married to Edmund of Hadham, Earl of Richmond, eldest son of Owen ap Merideth ap Tudor, and Catherine of France, Queen of England, dowager to Henry V., and by him was mother of Henry VII." (Collins's Peerage of England, vol. i. p. 223). He was the chief supporter of the Lancastrian party at court, and bitterly opposed to the Duke of York. He was succeeded by his brother Edmund, who is the Duke of Somerset of II. King Henry VI.

7. RICHARD PLANTAGENET was the only son of Richard, Earl of Cambridge, the younger son of the Duke of York who figures in Richard II., and brother to the *Aumerle* of the same play, who afterwards became Duke of York, and was killed at Agincourt. His mother was Anne, daughter of Roger Mortimer; through whom, and her mother Philippa, he traced his descent from Lionel, Duke of Clarence, third son of Edward III. His father was executed for conspiracy against Henry V. in the year 1415. In 1425 he became Duke of York; Constable of England, 1429; Regent of France, after the death of the Duke of Bedford; recalled in 1446. He opposed Queen Margaret with the strongest persistence. In 1449 he was appointed Lieutenant of Ireland, and Protector of the Kingdom, 1454; the next year the Wars of the Roses began. He was killed at the battle of Wakefield, December 30, 1460. It is a remarkable thing that Henry IV. should have spared the uncle, Aumerle, when he joined a conspiracy against him; and that Henry V. should have spared Aumerle's nephew, who was destined in his own person, and in that of his son, to ruin and dethrone the House of Lancaster.

8. EARL OF WARWICK. There are supposed to be two Earls of Warwick introduced in this play. The first, who, according to this supposition, appears only in act i. scene 1, and is a *persona muta*, was, undoubtedly Richard Beauchamp, who succeeded to the title in 1401, on the death of his father Thomas Beauchamp, condemned as a traitor in the reign of Richard II., but not executed.

He was made lieutenant and deputy-regent in France by the Duke of Bedford when he was sent for into England by Cardinal Beaufort in 1425 (see Hall, p. 130). In 1427 he was recalled from France and appointed "governor" of the young king, Henry VI., and held this office nine years. In 1437 he was appointed Regent of France, and died at Rouen in 1439. He is the same Warwick who appears in Henry V. and also frequently in Henry IV., where Shakespeare makes the mistake of causing the king to address him as "Nevil," and not as "Beauchamp" (II. Henry IV. iii. 1. 66). He was called "the Good," and "the Father of Courtesy."

The second Earl of Warwick of this play is supposed to be Richard Neville, called "the King-Maker," who is undoubtedly one of the principal characters in the Second and Third Parts of Henry VI. He was the eldest son of Richard Neville, Earl of Salisbury, who was son of Ralph de Neville, Earl of Westmoreland (see First and Second Parts of Henry IV. and Henry V.) by his second wife Joan, daughter of John of Gaunt and sister of the Duke of Exeter, and became Earl of Salisbury by his marriage with Alice, daughter of Thomas, Earl of Salisbury (see below). The young Richard Neville married Anne, the daughter of Richard Beauchamp mentioned above; and through her inherited the vast estates of the Warwick family; he was created Earl of Warwick, 1449, when he was about twenty-one years old, and not till five years after the marriage of Henry VI. and Margaret of Anjou, with which this play ends. As he was not born till 1425, that is six years after the play opens, it is difficult to see how he could have taken the prominent part assigned to the Earl of Warwick in act iii. and act iv. There is no reason why the Earl of Warwick, all through the play, should not be Richard Beauchamp; except that he is represented as being present at the execution of Joan of Arc; when, according to history, he would have been in England, as he was at that time governor of the young king Henry VI. That, however, is a very much slier historical discrepancy than to suppose that the *Warwick* in all the scenes of this play, except act i. scene 1, was "the King-Maker." We have therefore only given Beauchamp Earl of Warwick among the Dramatis Personæ of this play.

9. EARL OF SALISBURY. Thomas Montague, or Montacute, fourth Earl of Salisbury, was the son of John the third Earl (see note to Dramatis Personæ, Richard II.). When Beauchamp was recalled from France to become the young king's governor, or tutor, the Earl of Salisbury was sent to take his place with the army. It was at his instigation that a determined attempt was made to take the city of Orleans, an attempt only partially successful: an outwork was captured, including a tower, in which the earl met his death a few days afterwards, on the 3rd November, 1428. He is supposed to have been "the first English gentleman that was slain by a cannon-ball" [French (on the authority of Camden), p. 130]. He married first Eleanor Holland, daughter of Thomas, second Earl of Kent, by whom he had issue one daughter, Alice, who married Richard Neville, father of "the King-Maker" (see above, under Earl of Warwick). This Earl of Salisbury was a patron of English literature in the

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## NOTES TO KING HENRY VI.—PART I.

person of Lydgate, and he married, as his second wife, the grand-daughter of Chaucer; but by her he left no issue.

**10. EARL OF SUFFOLK.** William de la Pole, Earl, Marquis, and Duke of Suffolk, was the grandson of Michael de la Pole, Earl of Suffolk, one of the favourites of Richard II. His father fell at the siege of Harfleur, 1415. His elder brother Michael de la Pole was killed at Agincourt. He distinguished himself at the battle of Verneuil, and succeeded to the chief command at the siege of Orleans after the death of Salisbury. He was taken prisoner at the siege of Jargeau, May 18, 1429, and one of his brothers, Sir Alexander Pole, was killed. He and his other brother were the only ones among the prisoners taken whose lives were spared. He was present at the coronation of Henry VI. in Paris in 1431. He was one of the representatives of the king at the "diet" held at Tours in 1443 (see *Holinshead*, vol. iii. p. 200), when a truce between the kings of France and England was arranged. He is one of the characters in the next play, in which his death is recorded. In 1450 he was impeached by the Commons, and the king was compelled to banish him. The ship in which he sailed was taken by one of the ships of the Duke of Exeter, who was then Constable of the Tower. The captain of the ship took upon himself to behead Suffolk, without any trial, on the coast of Kent near Dover.

**11. LORD TALBOT.** Sir John Talbot, first Earl of Shrewsbury, was the second son of Sir Richard Talbot by his wife Anne, the sister of Lord l'Estrange of Blackmere. He succeeded his brother Gilbert Talbot; he married Maude, the elder of the two daughters and co-heiress of Neville Lord Furnivall, and was first summoned to Parliament in the eleventh year of the reign of Henry IV. by the title of Lord Furnivall, and afterwards by the name of John Talbot of Hallamshire; in 1412 he was appointed Justice of Ireland; in 1414 he was appointed Lieutenant of Ireland; and in 1419, on the death of his elder brother Gilbert, he returned to England, attended the king in France at the siege of Senne in Burgundy, and of Molyne (Moulines) on the Seine, and was with him at his triumphant entry into Paris in 1420. He continued with Henry V. till the death of that king. In 1423 he was elected Knight of the Garter, and in 1425 he was, for the second time, appointed Lieutenant of Ireland, and was made general of the army in 1427. In 1429 he was taken prisoner at the battle of Patay, and after three years' captivity was set at liberty for a very heavy ransom. He immediately raised new forces and returned to France; was created Earl of Shrewsbury May 20th, 1442, and Earl of Wexford and Waterford about 1445. On July 20th, 1453, in attempting to raise the siege of Châtillon, he was mortally wounded, being shot through the thigh by a cannon-ball, and his horse was killed under him. He died on the battle-field at the age of eighty; having been "victorious in forty several battles and dangerous skirmishes" (*Collins's Peerage*, vol. iii. p. 10).

**12. JOHN TALBOT** was the eldest son of the preceding by Margaret his second wife, who was daughter and co-heiress of Richard Beauchamp Earl of Warwick. He was

killed at the same battle as that which proved fatal to his father, having refused to save his life by flight.

**13. EDMUND MORTIMER, EARL OF MARCH.** It is presumed that Shakespeare means Edmund Mortimer, the last Earl of March. He was the eldest son of Roger Earl of March and Eleanor Holland, and grandson of the Edmund Mortimer who married Philippa, the daughter of Lionel Duke of Clarence, the second son of Edward III. It was to avenge Roger Mortimer's death, in 1398, that Richard II. set out on that expedition to Ireland, from which he returned only to find his kingdom practically taken from him by Bolingbroke. Edmund Mortimer, who was only seven years old when Richard II. was deposed, became, through the death of his father, the rightful heir to the English crown. The usurper Bolingbroke did not venture to take his life, but always regarded him with great jealousy; and it was in order to set aside Mortimer's undoubted right to the throne that Bolingbroke, or his friends, invented the fiction that Edmund, Earl of Lancaster, the second son of Henry III., from whom he himself was lineally descended by his mother Blanch, was really the eldest son; and that his brother Edward, afterwards Edward I., was made eldest son because of the deformity of Edmund; but the manifest improbability of this story, which was in violation of all known facts, induced Bolingbroke's friends to advise him to claim the crown on the ground that Richard II. had adopted him as his heir; and that, failing the Earl of March, he was, undoubtedly, the next heir male. It would seem that the young Earl of March was kept in a kind of honourable imprisonment in Windsor Castle, and that he was ultimately placed under the guardianship of the Prince of Wales, afterwards Henry V., to whom he was always a most devoted friend, serving under him at Harfleur and Agincourt, and at the siege of Melun. French says (p. 134) he "carried the sceptre at his queen Katharine's coronation, and was one of the chief, and without doubt one of the truest, mourners who followed his royal friend's protracted funeral procession through France to England." In 1422 Edmund Mortimer was appointed Lord Lieutenant of Ireland, where he died in January, 1424, at the age of thirty-two, at Trim Castle, a place which was long the residence of the governors of Ireland. French (pp. 135, 136) gives several proofs, taken from official documents of the time, which leave no doubt that the Earl of March not only had his liberty in the reign of Henry V., but that he was treated with every honour befitting his rank. He was married to Anne Stafford, daughter of Edmund, fifth Earl of Stafford, but left no issue, so that Richard Plantagenet became his heir. Mortimer's sister, Anne, married Richard, Earl of Cambridge, the father of the above-mentioned Richard Plantagenet who claimed the throne, through his mother, as the last descendant of Lionel, Duke of Clarence. The fearful obscurity that surrounds this character appears to have arisen from the mistake made by the chroniclers in confusing with the young Earl of March, his uncle, Edmund Mortimer, younger brother of Roger Mortimer, Earl of March, a mistake which Shakespeare has followed in the First Part of Henry IV. The reader of history becomes further confused by the fact that Holinshead persists in calling this

Sir Edmund Mortimer Earl of March, and in giving the same title to George of Dunbar, Earl of the Marches of Scotland, who had no more right to the title of Earl of March than he had to that of King of England.

14. **SIR JOHN FASTOLFE**, son of John Fastolfe, . . . was born "on Nov. 6, 1380, at Great Yarmouth, co. Norfolk; he was educated as a page in the household of Thomas Mowbray, the 'Duke of Norfolk' in *King Richard II.*, and afterwards attended Prince Thomas of Lancaster to Ireland in 1405. He accompanied Henry V. in his expedition to France in 1415" (French, p. 130), and was appointed by Thomas Duke of Exeter his lieutenant at Harfleur after its capture by the English army (see Hall, p. 62). He was not present at the battle of Agincourt, as the town and garrison of Harfleur were left in his charge. He distinguished himself on several occasions, notably at the siege of the Castle of Pacy, 1423, and was made deputy governor under the Duke of Bedford of the duchy of Normandy on this side of the river Seine, and governor of the counties of Anjou and Maine in the same year (see Hall, pp. 118, 119). He was superseded, however, in the latter office by Lord Talbot in 1427, and was "assigned to another place" (Hall, p. 141). "He remained in France under the Duke of York, who rewarded his services with a pension, and he at length retired from active service in 1440, to his estate at Caistor, near Great Yarmouth, where the remains exist of the stately castellated brick mansion, which he built from the proceeds, as alleged, of the ransom of John II., Duke of Alençon (son of the prince killed at Agincourt), who was taken prisoner by Fastolfe, at the battle of Verneuil, in 1424. Sir John died at Caistor, Nov. 6, 1459, leaving no issue by his wife, who pre-deceased him in 1446." . . . "Sir John bequeathed the greater part of his large estates to charitable and pious purposes, and in his lifetime had endowed Magdalen College, Oxford, with the minor of Caldecot, co. Suffolk, and the teneement called the 'Boar's Head' in Southwark" (*Et supra*, pp. 137, 138). Many interesting letters from and concerning Sir John Fastolfe will be found in vol. i. of the Paston letters.

15. **SIR WILLIAM LUCY**. This is probably the same Sir William Lucy mentioned by Hall, as having been killed at the battle of Towcester. Hall says (p. 244): "and syr William Lucy, which made great hast to come to parte of the night, and at his first approche was strik in the hed w<sup>th</sup> an axe." French says (p. 130): "He married Elizabeth, daughter of Sir Henry Percy of Athol, son of Sir Thomas, next brother of 'Hotspur,' but died without issue." There was another Sir William Lucy, one of the Lucys of Charlecote, three times sheriff of Warwickshire in King Henry VI.'s reign, who might have been the character introduced in this play.

16. **SIR WILLIAM GLANSDALE**. Hall mentions William Glansdale (*i.e.* Glansdale) as taking part in an expedition despatched by the Regent, the Duke of Bedford, under the command of the Earl of Salisbury, into Burgandy, in 1423. He was made captain of Malicorne in 1424 by the Earl of Salisbury. He is also mentioned (p. 145) as having been present at the siege of Orleans, when the Earl of Salisbury and Sir Thomas Gargrave were killed: "the

keepynge of the toure and Bulwerke," when the fatal event happened, having been committed to his care (Hall, p. 145). He was killed at the siege of Orleans in the assault on the Bastille sainte Loure (Hall, p. 148), which the French, largely outnumbering the English, took by assault, and set on fire. It was bravely defended; but before Lord Talbot could come to the rescue of the small garrison it was taken, and "Willyam Gladdisdale the captain was slain" (p. 148).

17. **SIR THOMAS GARGRAVE**. The only mention I can find in Hall of the above is the reference to his death at the siege of Orleans: "Sir Thomas Gargrave was likewise stricken so that he died in within two dnyes" (Hall, p. 145). Holinshed mentions a Sir Robert Gargrave who was made captain at Pontorson by the Duke of Gloucester in 1418 (p. 36).

18. **MAYOR OF LONDON**. "This is the first time that this important functionary is introduced in Shakespeare's plays. The events in act I. scene 3, and act III. scene 1, both really occurred in 1425, during the time that the Lord Mayor was John Coventry, citizen and mercer; and it is recorded in history that he behaved manfully on the occasions, and put the Bishop of Winchester's faction to flight" (French, p. 141).

19. **WOODVILLE, LIEUTENANT OF THE TOWER**, was a much more important character than we should be made to believe from the very small part that he takes in the action of this play. He was a member of a good Northamptonshire family. According to Hall<sup>1</sup> in the fifth year of Henry V. he was appointed captain at Harcourt in Normandy by the Duke of Clarence, and in the next year he was appointed captain at Dungen. In 1437 he married Jacqueline, the young widow of the Duke of Bedford. By her he had a numerous family, four sons and six daughters. The eldest son, Sir Antony Woodville, is the Lord Rivers of the Third Part of Henry VI., and the Earl Rivers of Richard III. His eldest daughter, Elizabeth, married, first, Sir John Grey, and became afterwards the queen of Edward IV. Woodville was created Knight of the Garter and Lord Rivers by Henry VI., and Earl Rivers by his son-in-law Edward IV. In 1466. The earldom became extinct on the death without issue of the third earl, the youngest son of Richard Woodville, in 1491. In the third year of the reign of Henry VI. Woodville was appointed Constable of the Tower. According to Hall his marriage greatly displeased his wife's family (see Hall, p. 185). He met his death in the disturbances which took place after Warwick had declared against Edward IV. In 1469. Hall gives the following account of his death: "The Northamptonshire men, with diuers of y<sup>e</sup> Northerne by them procured, in this fury made them a capitayne, and called hym Robyn of Ridsdale, and so they came to the manner of Grafton, where the erle Ryvers father to the Queene then lay whom they lound not, and there by force toke the sayd erle and syr then his sonne, and brought them to Northampton, and there

<sup>1</sup> According to Holinshed the date must be some year later, viz. the sixth and seventh years of Henry V. This discrepancy of a year's occurrence between Hall and Holinshed is not uncommon.

...ke," when the fatal  
...mitted to his care  
...e siege of Orleans in  
...Loure (Hall, p. 148),  
...bering the English,  
...was bravely defended;  
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...William Claddisdale

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...oodville was created  
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...Richard Woodville, in  
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...his wife's family (see  
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...red against Edward  
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...of Riddesdale, and  
...often, where the erle  
...y whom they loved  
...yd erle and syr then  
...hampton, and there

...have some year later,  
...This is a copy of a  
...the Duke of Gloucester

without judgement stroke of their heddes, whose bodies  
were solemnly entered in the Blackefreers at North-  
ampton" (p. 274).

20. VERNON of the White Rose, or York Faction, was prob-  
ably Sir Richard Vernon of Haddon Hall, near Bake-  
well, Derbyshire, who, Courtenay says, was the speaker in  
the parliament held at Leicester. He does not appear to  
have been in any way connected with the Sir Richard  
Vernon of the First Part of Henry IV., who died in 1452.

21. BASSET of the Red Rose, or Lancaster Faction. It is  
uncertain who this character was. Hall (p. 90) mentions  
that William Basset was appointed captain at Seneclere  
Surgette. French (p. 143) says: "The person in this play  
may have been one of the heroes of Agincourt, either  
Robert Basset, who was one of the lances in the train of  
the earl marshal, or Philip Basset, a lance in the retinue  
of Lord Botreaux." The family of Basset furnished many  
distinguished soldiers in the reigns of Henry III. and his  
three immediate successors. One Robert Basset, alder-  
man, and afterwards Lord Mayor of London, distinguished  
himself highly in the defence of the city of London against  
Thomas Nevill, the bastard son of Lord Fauconbridge in  
1471 (see Holinshed, vol. iii. p. 323).

22. CHARLES VII. KING OF FRANCE was the son of  
Charles VI., and was born in 1403 and died in 1461. He  
was Regent of France for some time during the madness  
of his unfortunate father. He was crowned at Rheims in  
1429; he subsequently recovered all the French conquests  
of England, except Calais.

23. REIGNIER DUKE OF ANJOU was the second son of  
Lewis II. Duke of Anjou and Count of Provence. He  
married Isabella, heiress of the Duchy of Lorraine, and  
succeeded his brother Lewis III. in the dukedom of  
Anjou, in 1434. Having been left heir to the kingdom  
of Naples by the will of Queen Joanna II., he went to  
Naples in 1438; but in 1442 was obliged to retire thence  
before the victorious Alfonso of Arragon. He returned  
to Lorraine, where he lived till 1452; when he gave up  
that duchy to his son, John of Calabria, and went to live  
in Anjou. Of that duchy he was robbed by Lewis XI.  
1473; and he retired thence to Provence, where he died,  
1480. He left his estates to Charles du Maine, his nephew,  
at whose death they reverted to the crown of France.  
His sister Mary of Anjou was married to King Charles  
VII.; his daughter Margaret to Henry VI. He made  
himself beloved in all the countries which he governed,  
and was known as "Le bon roi René." His daughter  
does not seem to have inherited her father's virtues.

24. DUKE OF BURGUNDY. Philip III., called *Le Bon*, suc-  
ceeded his father Jean Sans Peur in 1419. He is the same  
Duke of Burgundy that appears in the last act of Henry  
V. With that king he signed the treaty of Troyes, by  
which he recognized Henry as Regent of France and heir  
presumptive to Charles VI.; but in 1425 he was recon-  
ciled to Charles VII., and signed the treaty of Arras.  
Philip was three times married, his third wife being  
Isabella of Portugal, daughter of John I. and Philippa,  
daughter of John of Gaunt; by her he became the father  
of "Charles the Bold," the well-known Duke of Burgundy,

who was the great rival of Lewis XI. It was with Duke  
Philip that Lewis took refuge after having, when Dauphin,  
rebelled against his father. He died at Bruges on June  
12th, 1467.

25. DUKE OF ALENÇON was John II., son of John I., whom  
he succeeded in 1415. He was twice condemned to death:  
first, for having had treasonable communications with  
the English in 1458; and secondly, in 1474, for having  
assisted Charles the Bold of Burgundy against Lewis XI.  
On both occasions he was pardoned, but died, after seven-  
teen months of captivity, in 1476.

26. BASTARD OF ORLEANS. John, Count of Longueville  
and Dunois, born 1392, died 1470. He was one of the most  
distinguished of the French generals. In 1444 he was  
appointed Heutennant-general of France, and in 1450 he  
won the battle of Formigny. Hall (p. 144) has the fol-  
lowing account of this personage: "Here must I a little  
digresse, and declare to you, what was this bastard of  
Orleance, which was not onely now capitaine of the citee,  
but also after, by Charles the sixt made erle of Dunois,  
and in great authoritie in Fraunce, and extreme enemie to  
the Englishe nation, as by this story you shall apparantly  
perceiue, of whose line and steme dyscend the Dukes of  
Longuile and the Marques of Rutylen. Lewes Duke of  
Orleance murdered in Paris, by Ihon duke of Burgoyne,  
as you before haue harde, was owner of the Castle of  
Concy, on the Frontiers of Fraunce toward Arthoys,  
wherof he made Constable the lord of Cauny, a man not  
so wise as his wife was faire, and yet she was not so faire,  
but she was as well beloued of the duke of Orleance, as  
of her husband. Betwene the duke and her husbände  
(I cannot tell who was father) she conceiued a child, and  
brought furthe a pretye boye called Ihon, whiche child  
beyng of the age of one yere, the duke disceined and not  
long after the mother, and the Lorde of Cauny ended  
their liues. The next of kynne to the lord Cauny chal-  
enged the inheritaunce, whiche was worth foure thou-  
sande crounes a yere, alledgyng that the boye was a  
bastard: and the kynred of the mothers side, for to sau-  
her honesty, it plainly denied. In conclusion, this matter  
was in contencio before the Presidentes of the parliament  
of Paris, and there hang in controuerse till the child  
came to the age of eight yeres old. At whiche tyme it  
was demaunded of hym openly whose sonne he was: his  
frêdes of his mothers side aduertised him to require a  
day to be aduised of so great an answer, whiche he asked,  
and to hym it was graunted. In y meane season his said  
frendes perswaded him to claime his inheritaunce, as  
somme to the Lorde of Cauny, which was an honorable  
liuyng, and an aunciet patrimony, affirming that if he  
said contrary, he not only shundered his mother, shamed  
himself, and stained his blond, but also should haue no  
liuyng nor any thing to take to. The scholemaster  
thinkyng y<sup>e</sup> his disciple had well learned his lesson, an-  
would reherse it accordyng to his instructiô, brought  
hym before the Iudges at the daie assigned, and when  
the question was repeted to hym again, he boldly an-  
swered, my harte geueth me, and my noble corage telleth  
me, that I am the sonne of the noble Duke of Orleance,  
more glad to be his Bastarde, with a meane liuyng, then



the lawfull somme of that coward cuckolde Cauty, with his foure thousande crowmes. The Iustices muche merueilled at his bolde answere, and his mothers cosyns detested him for slaying of his mother, and his fathers supposed kinne reioysed in gaininge the patrimony and possessions. Charles duke of Orleans heying of this iudgement, toke hym into his family and gaue him great offices and fees, which he well deserued, for (during his captiuitie) he defied his hales, expulsed the englishmen, and in conclusion procured his deliuerance."

27. MARGARET D'ANJOU, the daughter of René, Duke of Arjou, married Henry VI. in 1445. She may be said virtually to have governed England and to have been the leader of the Lancastrian party; for all that was done both in the government of the country, and in the management of the campaign against the Yorkists, was done under her directions. Defeated at St. Albans, 1455, and at Northampton, 1490, she gained a decisive victory at Wakefield in that same year; but was defeated at Tewkesbury, 1461, and was forced to fly to France. Having obtained very little help from Lewis XI., she returned to England; and was defeated at the battle of Hexham, 1463. On Warwick deserting the Yorkists and joining the Lancastrian party, the hopes of this indomitable woman revived. She was, however, defeated at Tewksbury, 1471; after which battle she had the agony of seeing her son murdered; and was herself afterwards imprisoned in the Tower. From the tower she was removed to Windsor, and thence to Wallingford, having, according to Lingard, but "a weekly allowance of five merks for the support of herself and her servants" (vol. iv. p. 193). After being kept five years a prisoner she was ransomed for 50,000 golden crowns by her father, who sold "the kingdomes of Naples and both the scils with the countie of Provence" to Lewis XI. in return for the money lent (see Hollinshed, iii. p. 321). She died in France in 1482.

28. COUNTESS OF AUVERGNE. About this lady I can find nothing historic; the incident in which she appears being taken from some old source no longer extant, or, perhaps, invented by one of the authors. In 1155 the territory of Auvergne was divided into two portions, one the *Comté*, which went to the younger branch of the house, and the other, the *Duchie*, which went to the elder branch. The latter passed by marriage, in 1428, to the House of Montmorency, a branch of the House of Bourbon. At the end of the thirteenth century the county of Auvergne was joined by marriage to the ancient family of La Tour, which was afterwards known as La Tour d'Auvergne. The county of Auvergne was bequeathed in 1524 by the Countess Anne to Catherine de Medici. It was united to the French crown by Lewis XIII. in 1610.

29. JOAN OF ARC was born in 1409 at Domrémy. She was the daughter of Jacques D'Arc, and was herself employed as a shepherdess up to the age of eighteen years. At that age she left her home to seek Charles VII., inspired with a divine mission to rescue France, her country, from the hands of the English. Her great success was at the battle of Patay on February 17th, 1420, after which she wished to retire; but at the entreaty of the king she remained with the army. The next year she was taken

prisoner at Compiègne by the Burgundians, on the 24th May, in a sortie. To the eternal disgrace of the English, to whose custody she was surrendered, she was condemned to death and burned alive at Rouen, May 14th, 1431. In 1456 the sentence was reversed by Charles VII., and the pope, Calixtus III., "rehabilitated her memory." Her story furnished Schiller with the subject of one of his finest tragedies, and our English poet Southey wrote a long poem on her life. In the last two centuries she has been honoured quite as much by Englishmen as by her own countrymen. The family of Joan of Arc was ennobled by Charles VI., and were allowed to take the surname of De Lys. Montaigne (in 1580) describes the coat of arms granted to her family, and mentions his having seen the house where Joan's father lived.

## ACT I. SCENE 1.

30. Line 3: *Brandish your CRYSTAL tresses in the sky* — Stevens quotes from "a Sonnet by Lord Sterline, 1604: When as those *chrystal* comets whiles appear."

Also from an old song "The falling out of Lovers is the renewing of Love:

You *chrystal* planets shine all clear

And light a lover's way."

—Var. Ed. vol. xviii. p. 8.

*Crisped, crested, tristful*, have all been suggested as emendations; but the passages quoted by Stevens show that no alteration of the text is necessary.

31. Line 5: *That have CONSENTED UNTO Henry's death*. — Compare Beaumont and Fletcher's *Knight of the Burning Pestle*, ii. 5:

Unworthy of the kindness I have shewn

To thee, and thine; too late, I well perceive,

Thou art consenting to my daughter's loss.

—Works, vol. ii. p. 84;

where *consenting* to seems to have the same sense which we have given it in the foot-note to this passage. In sc. 5, lines 34, 35 of this act, Talbot says:

You all *consented unto* Salisbury's death,

For none would strike a stroke in his revenge.

There *consented unto* seems to have more than the ordinary sense of the word, and to "were partly guilty of," or "responsible for." The distinction that Douce would suggest (see Douce, pp. 313, 314) between *consent* and *consent* does not appear to have much bearing upon this passage. There is no doubt, as regards their derivation, that the two words are perfectly distinct; *consent* being derived from the Latin *consentire*, and meaning, generally, "to agree together," in a good sense. There is no reason why it should not have borne the same sense, as the Latin original sometimes did, namely, "to agree to any wrong," "to conspire;" but to *consent* is derived from *concinnare* (*con-cinno* "to sing together"), and never seems to have any sense but a good one. Spenser employs the word in one passage in *The Faery Queen*, b. iv. c. ii. st. 2:

Such music k is wise words with time *concentred*,

where it certainly seems to have its original musical sense. This is the only instance of the use of the verb, in this sense, that I have been able to find.

32. Line 6: *Henry the Fifth, too famous to live long!* — FL.

andians, on the 21th  
race of the English,  
ered, she was con-  
t Rouen, May 14th,  
sed by Charles VII.,  
stated her memory."  
e subject of one of  
poet Southey wrote  
t two centuries she  
y Englishmen as by  
Joan of Arc was en-  
wed to take the sur-  
o) describes the con-  
tentions his having  
ved.

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ord Sterline, 1604:  
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ar. Ed. vol. xviii. p. 8.  
been suggested as  
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well perceive,  
ghter's loss,  
-Works, vol. ii. p. 84;

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There is no reason  
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spenser employs the  
en, b. iv. c. ii. st. 2:

its original musical  
use of the verb, in

nd.

ms to live long! - Fl.

have "*King Henry the Fifth*," which is quite unnecessary, and spoils the metre. Most editors follow Pope in omitting it. Compare line 52 below of the same scene:

*Henry the Fifth, thy ghost I invoke.*

33. Line 27: *By MAGIC VERSES have contriv'd his end*—These were charms in rhyme, which were supposed, when recited by witches, to be fatal to the person against whom they were directed. To these magical verses we may suppose belong the grim, rhymed incantations in Middleton's *Witch* and Shakespeare's *Macbeth*. Stevens quotes Reginald Scot's *Discoverie of Witchcraft*, 1584: "The Irishmen addit themselves, &c., yea they will not stick to affirme that they can rime either man or beast to death" (Var. Ed. vol. xviii. p. 10).

34. Line 50: *Our tale be made a NOUTRISH of salt tears*—Pope's ingenious emendation *marsh* (the old word for *marsh*) has been very generally adopted; but on mature consideration we have rejected it. Ritson quotes a very similar expression in support of that emendation from *The Spanish Tragedy*:

*Made mountains marsh, with spring-tides of my tears.*

—Var. Ed. vol. xviii. p. 11.

Stevens' note seems, however, to make it pretty certain that the Folio is right: "I have been informed that what we call at present a *stew*, in which fish are preserved alive, was anciently called a *nourish*. *Nourice*, however, Fr. a nurse, was anciently spelt many different ways, among which *nourish* was one. So, in Syr Eglamour of Artols, bl. l. no date:

*Of that chylde she was blith,  
After nourishes she sent to live.*

A *nourish* therefore in this passage of our author may signify a *nurse*, as it apparently does in *The Tragedies of John Bochas*, by Lydgate, b. i. c. xii.:

*Athenes what it was in his flouris  
Was called nourish of philosophers wise."*

—Var. Ed. vol. xviii. p. 11.

35. Line 50: *Than Julius Cesar or bright*—The blank has been filled up, by various commentators, with the names of Francis Drake, Berenice, Alexander, &c. Surely there is no need of attempting to fill it up at all. It is much more dramatic that the speaker should be interrupted by the entrance of the messenger.

36. Line 60: *Guienne, Champagne, Rheims, ROUEN, Orleans*.—We have supplied *Rouen* here to make the line complete. It seems the more necessary because, in line 65 below, Gloucester asks:

*Is Paris lost? Is Rouen yielded up?*

The Folio simply has:

*Guyen, Champagne, Rheims, Orleans.*

37. Line 62: *What say'st thou, man?—Is dead Henry's corse*.—This line is arranged in F. 1 thus:

*What say'st thou man, before dead Henry's Corse?*

So F. 2, F. 3, F. 4 substantially. We have printed it in the same way as Stannum, which seems much more effective from a dramatic point of view.

38. Line 61: *Will make him burst his LEAD, and rise from death*.—It may be worth noticing that in line 19 Exeter says:

*Upon a wooden coffin we attend*

It would appear from this that the practice of putting bodies in a *lead*en case within a *wooden* coffin existed at least as early as Shakespeare's time. Monstrelet, in describing the interment of Duke Philip le Bon of Burgundy in 1467, says: "The heart and body of the duke were each put separately in a flat coffin, covered with a bier of Irish oak" (vol. ii. chap. cxlii. p. 347). Probably by bier he means what we call an outer coffin. That the inner coffin was of lead we know from what the chronicler says above (p. 346): "His body and bowels were each put into a well-closed coffin of lead."

39. Line 70: *A third MAN thinks, without expense at all*—F. 1 omits *man*, which is supplied by F. 2. Surely no one with the vestige of an ear could print such a line as:

*A third thinks, without expense at all.*

Putting aside the fact that the halting rhythm is absolutely execrating, the alliteration of *third* and *thinks* should be avoided, if there is any means of doing so.

40. Line 83: *their flowing tides*.—Fl. have *her*; the correction is Theobald's. If the reading of the Fl. be retained *her* must refer to England; but surely *their* makes much better sense.

41. Line 88: *To weep their INTERMISSIVE miseries*.—Warburton explains this epithet thus: "i.e. their miseries, which have had only a short intermission from Henry the Fifth's death to my coming amongst them" (Var. Ed. vol. xviii. p. 14).

42. Line 94: *R. 1. Reineir, Duke of Anjou*.—Fl. have *Reignold* here; but, in scene 2, F. 1 has *Reigneir*, and afterwards in act ii. scene 1 *Reigneir*.

43. Line 95: *The Duke Alençon fieth to his side*.—Fl. have "The Duke of Alençon." We have omitted it in order to improve the metre, as the whole of the passage certainly seems to be intended for blank verse.

44. Line 96: *The Dauphin CROWN'D king! And all fly to him!—Crowned* has the *e* elided in F. 1. The line is usually printed:

*The Dauphin crown'd king! all fly to him!*

In order to make the metre complete. We have retained the elided form of the Fl.; and have ventured to insert *and*. It is, perhaps, not a matter of much importance, but in speaking the line it will be seen that *king* is the word which has to be most emphasised by the speaker, and not *crowned*. In line 92 above, *crowned* is not elided in the Folio; the two syllables being necessary to the metre.

45. Lines 108 *et seq.*—This is one of the many liberties which the author of this play takes with chronology. The Battle of Patay, in which the great Talbot was taken prisoner, did not occur till the seventh year of Henry VI.'s reign, A.D. 1429. It was fought on June 18th—the fact that the day of the month coincides with that on which Waterloo was fought is worth noticing—and not on August 10th, as Shakespeare makes it (line 101). Hall (p. 150) gives the following description of the battle, "Wherefore, thei (i.e. the French) intending to stop hym a while, conveyed their company to a small village called Patay, whiche way, they knewe that the Englishmen,

must nedes passe by. And first they appoynted their horsemen, which were well and richly furnished, to go before, and suddenly to set on the Englishmen, or they wer, either ware or set in ordre. The Englishmen coming forwarde, perceived the horsemen, and, imagining to deceiue their enemies, commanded thir footemen to enuironne & enclose themselves about with their stakes, but the French horsemen came on so fiercely, that the archers had no leysur, to set themselves in a rafe. There was no remedy but to fight at adventure. This battaill, continued by the space of thre long houres. And although the Englishmen wer ouerpressed, with the nombre of their aduersaries, yet thei neuer feldde backe one foote, till their capitaine the lorde Talbot, was sore wounded at the backe, and so taken. Then their hartes began to faint, thei fled in whiche flight, ther wer slain aboue xij C and taken. xl. wherof the lorde Talbot the lord Seales the lord Hungerford (see below, line 146), and sir Thomas Rampton, were the chief: howbeit diuerse archers whiche had shot all their arrowes, hauing only their swerdes, defended themselves, and with the help of some of the horsemen, ca safe to Meū."

46. Line 128: *Cried out again, A Talbot! No! A Talbot!*  
- Et. have:

*A Talbot! a Talbot! cried out again:*

which Pope altered to: "*A Talbot! Talbot! cried.*" Seymour suggested: "*A Talbot! cried, a Talbot.*" The whole of this speech is so spirited that it seems a pity to spoil it by a manifestly defective line. The emendation we have ventured to make seems preferable to the one quoted above.

47. Lines 130-134.—The conduct of Sir John Fastolfe at this battle is almost inexplicable. There can be no doubt he was one of the most trusted and valiant generals on the English side. His name occurs constantly in Hall and Holinshed; indeed, he appears to have distinguished himself both for generalship and courage on many occasions. In the battle known as the Battle of Herrings, which was fought in the year previous, 1428, Sir John Fastolfe, with only 1500 English, obtained a decisive victory over 10,000 of the French; and, afterwards, brought a large quantity of supplies which were under his charge safely to the camp before Orléans. Holinshed follows Hall's account of the Battle of Patay word for word. Hall says: "Fro this battaill, departed without any stroke striken, sir Iohn Fastolfe, the same yere for his valiaunties elected into the ordre of the garter. For whiche cause the Duke of Bedford, in a great anger, toke from hym the Image of saint George, and his Garter, but afterward, by meane of frendes, and apparent causes of good excuse by hym alledged, he was restored to the order again, against the mynd of the lorde Talbot" (p. 150). Monstrelet's account of the matter is as follows: "Sir John Fastolfe and the bastard de Thion had not dismounted, and, to save their lives, they, with many other knights, set off at full gallop." Further on he gives an explanation of Fastolfe's conduct more favourable to his reputation: "On the day of the battle of Patay, before the English knew that their enemies were so near, sir John Fastolfe, one of the chief captains, and who fled without striking a blow, assembled a council,

when he remonstrated on the losses they had suffered before Orléans, at Gergeau, and other places, which had greatly lowered the courage of their men, and on the contrary raised that of the French, and which made him now advise that they should retire to some of their strong towns in the neighbourhood, and not think of combating the enemy until their men were more reconciled to their late defeats, and until the reinforcements should be sent them which the regent was expecting from England. This language was not very agreeable to some of the captains, more especially to lord Talbot, who declared that if the enemy came he would fight them."

"Sir John Fastolfe was bitterly reproached by the duke of Bedford for having thus fled from the battle, — and he was deprived of the order of the Garter; however, in time, the remonstrances he had made in council, previously to the battle, were considered as reasonable; and this, with other circumstances and excuses he made, regained him the order of the Garter. Nevertheless great quarrels arose between him and lord Talbot on this business, when the latter was returned from his captivity" (p. 555). Fastolfe's excuse for his conduct may have been the right one; but one cannot help suspecting that there may also have been some feeling of jealousy on his part towards Talbot; for it will be remembered that he was superseded by that great general in 1427: "the lord Talbot, was made governor, of Anjou and Mayne, and Sir Iohn Fastolfe was assigned to another place" (Hall, p. 141).

48. Line 132: *He, being in the VAWARD,—plac'd behind.*  
—This seems to be a contradiction in terms. He could not be in the *van* and in the *rear* at the same time. Hammer proposed to alter *vaward* to *rearward*. Steevens explains the apparent contradiction thus: "Some part of the *van* must have been *behind* the foremost line of it. We often say the *back front* of a house." And Mason adds: "When an army is attacked in the *rear*, the *van* becomes the *rear* in its turn, and of course the *reserve*." (Var. Ed. vol. xviii. p. 10). Clarke explains it that "Fastolfe, being in the front line of his own troop, at the head of his own division, was placed behind the main body of the army" (p. 300). From the description of the battle given by Shakespeare it would appear that the small body of English troops were surrounded, and that the general made a hasty attempt to form his archers in square surrounded by an impromptu defence of stakes. The rest of his forces under the command of Sir John Fastolfe were drawn up some little distance off in the rear of the archers with orders to go to their assistance immediately they commenced to attack the enemy. If such were the arrangement, the expression in the text is not inappropriate.

49. Line 146: *And Lord Seales with him, and Lord Hungerford.* — See the passage quoted from Hall above (note 45). Lord Seales was Thomas, seventh Lord Seales. He is one of the characters in the Second Part of Henry VI., and an account of him will be given in the notes on the Dramatis Personæ of that play. Lord Hungerford was Sir Walter Hungerford, who, according to French, was present at Azincourt; but he is not mentioned in the account of that battle by Hall, Holinshed,

they had suffered places, which had men, and on the d which made him one of their strong hink of combating reconciled to their nt should be sent ng from England, e to some of the bot, who declared t them."

coached by the duke he battle, and he ; however, in time, nnel, previously to ble; and this, with ade, regained him less great quarrels this business, when vity" (l. 555). "I ai ve been the right that there may also n his part towards t he was superseded e lord Talbot, was , and Sir thou Fas- (Hall, p. 141).

RP,—*plac'd behind.* n terms. He could e same time. Han- earward. Stevens us: "Some part of foremost line of it. ouse." And Mason n the rear, the ran course the reserve." plains it that "Fas- n troop, at the head and the main body of the battle ption of the battle that the small body and that the general chers in square ent- stakes. The rest of John Fastolfe were e rear of the archers e immediately they If such were the ar- text is not inappro-

with him, and Lord d from Hall above omas, seventh Lord n the Second Part of ill be given in the ant play. Lord Hun- l, who, according to, but he is not men- by Hall, Holinshed,

or Monstrelet. Holinshed and Hall both mention that he was made Lieutenant of Chierburgh (Cherbourg) in place of Lord Grey of Codnor in 1418. "He was Steward of the Household in the beginning of the reign of Henry VI., and afterwards Treasurer" (French, p. 153).

50. Line 159: *The Earl of Salisbury CRAVES A supply.* Ft. have: The Earl of Salisbury *craveth* supply, a very awkward line. If Salisbury were pronounced as a quadrisyllable, then we might read simply: The Earl of Salisbury *craves* supply. But I cannot find any satisfactory instance of the use of this name by Shakespeare other than as a trisyllable. I have therefore ventured to make the emendation printed in the text, which avoids the unrhythmical line given in Ft.

51. Line 171: *Being ordain'd his special governor.* According to Hall the Duke of Exeter and Cardinal Beaufort were joint guardians of the young king: "And the custody of this young prince was apointed to Thomas duke of Excester, and to Henry Beauford bishop of Wynchester" (p. 115).

52. Line 174: *for me NO THING remains.*—Ft. read *nothing*. On account of the accent being required on *thing*, we have separated the two words. Compare note 136, King John.

53. Line 176: *The king from Eltham I intend to STEAL.*—Ft. read *send*. The emendation is Mason's conjecture, and is required both by the sense and by the verse, a rhymed couplet being doubtless intended to end the scene. The objection that the king was under the guardianship of the Duke of Exeter, and not of the speaker, the Cardinal (Beaufort), seems not of much force (see above, note 51). The second Article of Accusation brought by the Duke of Gloucester ran as follows: "Item my said lorde of Winchester, without the aduise and assent of my said lorde of Gloucester, or of the kynges counsaill, purposed and disposed hym to set hande on the kynges persone, and to have remoued hym from Eltham, the place that he was in to Windsor, to the intent to put him in suche gouernance as him list" (Hall, p. 131) It is doubtless this alleged abduction of the king that Beaufort is here supposed to contemplate, and to such an act the word *steal* is more appropriate than *send*.

ACT I. SCENE 2.

54. Lines 1, 2: *Mars his true moving, even as in the heavens So in the earth, in this day is not known.* Stevens quotes from one of Nash's prefaces "before Gabriel Harvey's Hunt is Up, 1590: 'You are as ignorant in the true *moovings* of my muse, as the astronomers are in the true *moovings* of Mars, which to this day they could never attain to'" (Var. Ed. vol. xviii, p. 18). The motions of Mars were irregular and difficult to explain—at least to the old astronomers—owing to the eccentricity of his orbit. Kepler's work on Mars (*Comment. de Motibus Stellæ Martis*) was published first in 1609. For instances of this

form of the genitive *Mars his* = *Mars's*, see in this play, III. 2. 123, "*Charles his* gleeks;" and again IV. 6. 3: "*France his* sword." In the well-known passage in Hamlet, II. 2. 512, in the Player's speech the Ft. have: On *Mars his* armour for'd for proof eterne, which is much more grand, and suited to the majestic measure of the passage, than the commoner form *Mars's*.

55. Line 7: *Otherwhiles.*—Capell altered to *The whites*; but unnecessarily. The word certainly does not occur elsewhere in Shakespeare; neither does he use *the whites*, but *the whilst* or *the while*. Perhaps the MS. had *O' the whites*. The sense is better suited by *the whilst*; but we hesitate to erase from the text a word so characteristic.

56. Line 13: *why lie we idly here?*—Ft. have *live*. We have adopted Walker's conjecture, which is supported by line 6 above: At pleasure here we *lie*, near Orleans.

57. Line 19: *the forlorn French*. For the accent on *forlorn* see Two Gent. of Verona, I. 2. 124: Poor *forlorn* Proteus, passionate Proteus, and v. 4. 12 of same play: Thou gentle nymph cherish thy *forlorn* swain

It is doubtful whether *forlorn* really can bear the first meaning given in our foot-note, which is the one assigned to it by Staunton and Clarke; or whether *for* is anything more than the intensive prefix. *Forlorn* is used as "lost," "miserable;" it may refer here either to those who had been killed in the siege, or to those shut up in the besieged town.

58. Line 25: *That Salisbury's a desperate homicide.* Ft. have: Salisbury is a desperate homicide

We have ventured to make a less halting line of it. Nor shall we scruple in trying to amend the many imperfect and unmetrical lines which disfigure this play: because we feel that we can scarcely be interfering with what was the outcome of Shakespeare's deliberate judgment, but that we are merely trying to repair blemishes which he carelessly passed over.

59. Line 30: *breed*. Ft. have *breed*; the correction is Rowe's.

60. Line 41: *gimnals*.—Johnson says: "A *gimnal* is a piece of jointed work, where one piece moves within another, whence it is taken at large for an *engine*. It is now by the vulgar called a *gimerack*" (Var. Ed. vol. xviii, p. 20). But surely the connection between *gimnal* and *gimerack* is quite fanciful. *Gimbal*, *gimbal* (the modern form of the same word) is thus explained in Ananias's edition of Ogilvie's Imperial Dictionary: "[L. *gemina*, twin, 1. *fre*], double, from *geminus*, twin.] A contrivance, as a ring moving on horizontal pivots, for securing free motion in suspension, or for suspending anything, as a chronometer, so that it may keep a constant position or remain in equilibrium. The term is most commonly applied to two movable hoops or rings, the one moving within the other, and each perpendicularly to its plane, about two axes, at right angles to each other." A *gimnal-bit* is the double bit, the play of which in the

horse's mouth is obtained by means of double rings Shakespeare uses the word in *Henry V.* (iv. 2. 40, 60).

And in their jaws full monthly the *gummat* bit  
Lies foul with chew'd grass, still and motionless.

Steevens quotes "The Vow-breaker, or The Faire Maide of Clifford, 1634:

My teeth are full of the *gummat* bit,  
Lest a water.

Var. I have a *gummat* bit.

May not *gummat* mean those wheels in the mechanism of a watch or clock, which we call cog-wheels?

61. Line 48: *cheer*.—For a similar use by Shakespeare of this word—countenance, compare *Midsummer's Night's Dream*, iii. 2. 361.

All fancy sick she is and pale of *cheer*.

And Titus Andronicus, i. 1. 264:

Though chance of war hath wrought this change of *cheer*.

62. Line 56: the *NINE sibyls*.—There were *nine* sibylline books, as is well known; but the number of the sibyls has been variously given as three, four, seven, and even ten. In a note on *The Hog Bath Lost His Pearl*, act ii., Steevens says: "Of the Seven Worthies, the Ten Sibyls, and the Twelve Cæsars, I have seen many complete sets in old halls and on old staircases" (Doddsley, vol. xi. p. 447).

63. Lines 65-70.—The incident of Joan of Arc recognising Charles, who was unknown to her by sight, in spite of his attempting to pass off one of the lords about him as the Dauphin, is founded on the account given in the second and enlarged edition of Holinshed (1566-7): "Vnto the Dolphin into his gallerie when first she was brought, and he shadowing himselfe behind, setting other gale lords before him to trie his cunning from all the companie, with a salutation (that indeed marz all the matter) she pickt him out alone, who thereupon had hir to the end of the gallerie, where she held him an houre in secret and priuate talke, that of his prude chamber was thought verie long, and therefore would haue broken it off; but he made them a sign to let hir saie on" (vol. iii. pp. 163, 164). Hall only says: "What should I reherse, how they saie, she knewe and called hym her kyng, whom she neuer saw before" (p. 148).

64. Line 72: *Dauphin*, I am by birth a *shepherd's daughter*.—This is inconsistent with what Joan says afterwards (v. 4. 8, 9; 21, 22; 36-38) where she disowns her father and claims to be of noble birth. Hall says she was "a chamberleyn in a common hostery" (p. 148); but says nothing about her father; while Holinshed says (p. 163) her father was "a sovie shepheard;" and that she herself was "brought vp poorelie in their trade of keeping cattell."

65. Line 83: *In complete glory*.—For the recent compare Hamlet, i. 4. 52.

For the *complete* glory, compare Hamlet, i. 4. 52.

66. Lines 84-86. This apparently contradictory description of herself by Joan may have been suggested by the fact that while Hall speaks of "her foule face, that no one would desire it" (p. 148), Holinshed says: "of honour was she counted likes-me" (p. 163).

67. Line 91: *Resolve* on this, thou shalt be fortunate.—Schmidt explains *resolve* in a different sense to that given in our foot-note. According to him it means: "come to a resolution on this supposition, that thou shalt be fortunate, etc." We find *resolved* used="sure," "convinced" in *III. Henry VI.* ii. 2. 124, 125:

I am *resolved*.

That Clifford's manhood lies upon his tongue.

68. Line 99: *Deck'd with FIVE flower-de-luces*.—Fl have *five*. Steevens made the obvious correction. Holinshed's words are: "that with *five flower delices* was grauen on both sides" (vol. iii. p. 163).

69. Line 101: *Out of a deal old iron I chose forth*.—Fl have "out of a *great* deal of old iron," making a most horribly unrhymical line, which, one would think, no editor would care to print. We have followed Dyce—Steevens printed "Out of a deal of;" but, in his note proposed "Out a deal of." The only objection to the reading of Dyce is that there is no other instance in Shakespeare of *deal* used = *deal of*. Here, again, it is evident the writer of this play followed Holinshed: "from saint Katharins church of Fierholis in Touraine (where she neuer had bene and knew not) in a *secret* place there among old iron, appointed she hir sword to be sought out and brought hir" (p. 163).

70. Line 102:

Then come on, o' God's name; I fear no woman

I had inserted the *on* (which is necessary to the metre, and which might easily have been overlooked by the transcriber, coming before the *o*), before I saw that Keightley had made the same emendation.

71. Line 131: *Expect SAINT MARTIN'S SUMMER, HALCYON days*.—Saint Martin's day is the 11th of November; and the brief period of fine weather, like a cold reflection of summer, which frequently occurs about that time of the year, was called Saint Martin's summer. Joan means to say that after the winter of misfortune will come the summer of success. *Halcyon* is the old name of the kingfisher, during the period of whose incubation the sea was supposed to remain "smooth and calm, that the mariner might venture on the sea with the happy certainty of not being exposed to storms or tempests; this period was therefore called, by Pliny and Aristotle, 'the halcyon days'" (Harting's Ornithology of Shakespeare, p. 275). The kingfisher does not build by the sea but by the banks of streams.

In Holland's Pliny (edn. 1601) bk. x. chap. xxxii. p. 287. we find the following: "They lay and sit about midwinter when daies be shortest; and the time whiles they are broodie is called the *Halcyon daies*, for during that season the sea is calme and nrvigable especially on the coast of Sicillies" . . . "Now about seven daies before mid-winter, that is to say, in the beginning of December they build and within as many daies after, they have hatched." Pliny says there are two kinds, one of which haunts rivers.

72. Lines 138, 139.

Now am I like that proud swelling ship  
Which Great and his fortune bare at once.

all be fortunate.— sense to that given means: "come to and thou shalt be ed="sure," "con-

I chose forth.— FF have- tion. Hollished's was graton on

near no woman ssary to the metre, overlooked by the Before I saw that tion.

STUMMER, HALCYON of November; and a cold reflection of out that time of the er. Joan means to time will come the d name of the king- inculation the sea and calm, that the with the happy cer- is or tempests; this and Aristotle, 'the gy of Shakespeare, d by the sea but by

chap. xxxii. p. 287. sit about midwinter me whies they are s, for during that le especially on the t seven dales before inning of December ies after, they have kinds, one of which

ending ship bare at once.

This alludes to the well-known story told by Plutarch in the life of Julius Caesar. The incident is thus narrated in North's Plutarch: "Caesar hearing that, straight discovered himselfe unto the maister of the pynnace, who at the first was amazed when he saw him; but Caesar, &c., said unto him, Good fellow, be of good cheere, &c., and fear not, for thou hast Caesar and his fortune with thee" (Var. Ed. vol. xviii. p. 27). Shakespere uses *insult* in the sense of *to exult, to triumph*, in many passages, though in some of them it certainly has the implied sense of insolence. In Heywood's Captives, iii. 3:

Howe the slave  
Insults in his damnation  
—Bullen's Old Plays, vol. iv. p. 167.

It clearly has the sense of *exult*.

73. Line 140:

Was Mahomet inspired with a .  
Scot in his Discovery of Witchcraft (book xii. chap. xv.) gives the following description of this sacred bird. "Mahomet's pigeon, which would resort unto him, being in the midst of his campe, and picks a pease out of his care; in such sort that many of the people thought that the holy ghost came and told him a tale in his care: the same pigeon also brought him a scroll wherein was written, *Rex esto*, and laid the same in his neck." (Discovery of Witchcraft, 1654, p. 182.)

74. Line 142: *Helen, the mother of great Constantine.*—This was St. Helena, the first wife of Constantius Chlorus, and mother of Constantine the Great. Little is known of her origin except that she was not of high birth. In A.D. 292 according to some, according to others 298, Constantian divorced her at the bidding of Diocletian, in order to marry Theodora. Some of the historians say she was not married to him; but if so, she could not be divorced from him. One legend makes her the daughter of King Coel of Colchester and a native of Britain. When she was 64 years old she is said to have discovered, buried on Mount Calvary, the true cross on which our Lord was crucified. She died about the age of 80.

75. Line 143: *Saint Philip's daughters.* See Acts of the Apostles, xxi. 9: "And the same man" (Philip, the Evangelist, one of the seven) "had four daughters, virgins, which did prophesy."

76. Line 145: *How may I REVERENT worship thee enough?*—FF. have *reverently*. The very obvious correction which we have made is the same as that given in Collier's MS.

77. Line 148: *Drive them from Orleans, be immortaliz'd.*—FF. have

Drive them from Orleans, and be immortaliz'd.  
The *and* here makes a most inharmonious line, so we have ventured to omit it.

ACT I. SCENE 3.

78. Line 1: *I am come to survey the Tower this day.*—This is a bad line, and can only be made to scan by accentuating *to*. The verse is very poor throughout this scene, part of which might just as well be in prose. Of the quarrel between Gloucester and the Cardinal, and of

the incident on which this scene is founded, Hall gives the following account: "In this season fell a greates division in the realme of England, which, of a sparke was like to growe to a greates flame. For whether the bishop of Winchester . . . ennied the authorities of Humfrey duke of Gloucester Protector of the realme, or whether the duke had taken disdain at the riches and pompous estate of the bishop, sure it is that the whole realme was troubled with them and their partakers; so that the citezens of London fearyng that that should inane vpon the matter, wer faine to kepe daily and nightly watches, as though their enemies were at hande, to beslege and destroie them: In so muche that all the shoppes within the cite of London wer shut in for feare of the fauorers of those two greates personages, for eche parte had assembled no small nombre of people" (p. 130). The first article of accusation brought by Gloucester against the Cardinal according to Hall ran thus: "First, where as he beyng protector and defender of this lande, desired the toure to be opened to him, and to lodge him therein, Richard Woodville esquire, haung at that tyme the charge of the keyping of the toure, refused his desire, and kepte the same toure against hym, viduly and against reason, by the commaundement of my saied Lord of Winchester: and afterward in approuyng of thesaid refuse, he receiued thesaid Woodville, and cherished hym against the state and worship of the kyng, and of my saied lord of Gloucester" (p. 130).

79. Line 2: *conveyance.*—Compare Pistol's well-known speech: "'Convey' the wise it call. 'Steal!' foh! a fleo for the phrasse" (Merry Wives, i. 2. 31, 32).

80. Line 4: *Open the gates; 'tis Gloucester that calls.*—The Var. Ed. prints without any comment:

Open the gates Gloucester it is that calls.

It appears that this emendation, which makes the line metrically correct, was Reed's. But we have not adopted it, because it seems evident that, both here and in line 6, *Gloucester* is to be pronounced *Glo-ces-ter* as a trisyllable; while it is equally manifest that in line 17 it is, as usual, a dissyllable. We have not altered the spelling of the word, which is that of F. 1, and is never varied throughout the play.

81. Line 13: *BREAK UP the gates.*—To break up—"to break open" was a common form of expression in Shakespeare's time. It occurs in more than one passage of the Bible (e. g. Matthew xxiv. 43); and, in relating the doings of the Kentish rebels under Jack Cade, Hall says (p. 222): "After this abstinence of warre agreed, the lusty Kentishe Capitayne, hopyng on more frendes, brake up the gayles of the kinges benche and Marshalsea, and set at libertie, a swarme of gyltes, both mete for his seruice and apte for his enterprise." For a different use of the same phrase see Love's Labour's Lost, note 86.

82. Line 28: *We'll burst them open, if you come not quickly.*—FF. have:

Or we'll burst them open, if that you come not quickly.

Pope omits *Or* and that in order to make a verse. We have adopted his alteration; though it is possible the speech may have been intended for prose.

83. Line 50: *PEEL'D priest*.—This verb *to peel* is used with several different meanings, owing to three distinct verbs having been mixed up as the sources of its derivation. In its ordinary sense of "to strip off the skin or bark" it is derived from the French *peler*; while in the sense of "to pillage" it is derived from the French *piller*. Again, in the sense in which it is here used, "to deprive of hair," "to make bald," it would seem to be connected with the Latin *pilare*. In *Merchant of Venice*, i. 3. 85, the reading of the quarto is *pil'd*, and of F. 1 *pil'd*; the line being printed in most modern editions.

The skilful shepherd *peel'd* some certain wands.

But we may hold that the verb *to pill* used by Shakespeare in Richard II. ii. 1. 246; in Richard III. i. 3. 159 and Timon of Athens, iv. 1. 12 is a perfectly distinct word from *to peel*, and is really an abbreviated form of "to pillage." But in *Measure for Measure*, i. 2. 35, we have *piled*, used in a double sense, as if it was equivalent to *peeled*, in the same sense as that in which it is used here, and *piled* uncommonly applied to velvet; the latter word being derived from the Latin *pilus*, hair—covered with hair.

84. Line 35. This line refers to the fact that the public brothels were situated within the jurisdiction of the Bishop of Winchester. Upton records the existence of an old manuscript "in which are mentioned the several fees arising from the brothel-houses allowed to be kept in the bishop's manor, with the customs and regulations of them" (Var. Ed. vol. xviii. p. 31).

85. Line 30: *I'll CANVASS thee in thy broad cardinal's hat*. The sense of *canvass* has been variously given as "to toss as a blanket," or rather we should say "in a sheet," and "to shake as in a sieve." The latter meaning seems the most probable one. Rolfe quotes from the Edin. Rev. for Oct. 1872, "*canvass* was a name for a net used to snare wild hawks; and hence the verb came to mean to entrap, ensnare, catch in a net. The writer thinks that to be the meaning here, and that it was suggested by the netlike meshes of the strings attached to the cardinal's hat."

86. Lines 39, 40:

This be Damascens, he thou cursed C.  
To slay thy brother Abel, if that we'll

It was an old legend that the scene of the murder of Abel by Cain was on a mountain near Damascus. Sir John Maundeville says (cap. xl. p. 123) in his account of Damascus: "And in that place, where Damasc was founded, Kaym sloughed Abel his brother."

87. Line 47: *Blue coats to tawny*.—*Priest beware your beard*.—Ff. have: "Blue coats to tawny coats." Pope omitted the second *coats*, which destroys the metre. It appears that *tawny* was the colour worn by officers of the ecclesiastical courts. Stevens quotes a passage from Stowe's *Chronicles*, p. 822: "... and by the way the bishop of London met him, attended on by a goodly company of gentlemen in *tawny-coats*" (Var. Ed. vol. xviii. p. 30).

88. Line 53: WINCHESTER GOOSE! *I cry, A ROPE! A ROPE!*—Johnson says: "A stumpet, or the consequences

of her love, was a *Winchester goose*" (Var. Ed. vol. xviii. p. 33). But there is no evidence of the word having ever borne the first meaning. It was properly applied to a swelling in the groin, the result of disease. For a *rope! a rope!* a cry commonly taught to patriots, see Comedy of Errors, note 118.

89. Line 62: *Here's Gloster, too, a foe to citizens*.—F. 1 omits *too*; in which case *Gloster* must be pronounced as a trisyllable.

90. Line 72: *Come, officers; as loud as e'er thou canst*. Ff. have: "as e'er thou canst, cry;" the *cry* is probably a stage-direction which has crept into the text.

91. Line 81: *Gloster, we'll meet; to thy DEAR cost, be sore*.—F. 1 omits *dear*, which was added in F. 2.

#### ACT I. SCENE I.

92. The main incidents of this scene are founded on the following passage in Hall (coupled almost word for word by Holinshed): "In the toure that was taken at the bridge end, as you before have heard, there was a high chamber having a grate full of barres of yron by the which a man might take all the length of the bridge into the cite at which, grate many of the chief capitaine stode diverse times, veyning the cite and delaying what place it was best assailable. They within the cite perceived well this totyng hole, and laied a peece of ordynance directly against the wyndowe. It so chaunced that the .lii. daie after the siege laied before the cite, therle of Salisbury, sir Thomas Gargraue and William Glasdale and diverse other, went into thesaid toure and so into the high chaire, and looked out at the grate, and with in a short space, the some of the Master gonner, perceived men looking out at the wyndowe, toke his matche, as his father had taught hym, which was gone to dinner, and fired the gonner, which brake and shewered y<sup>e</sup> yron barres of the grate, wherof one strake therle so strögly on the hed, that it stroke away one of his lyes and the side of his cheeke" (p. 145).

93. Line 8: *The prince's spials have informed me*.—Ff. have *espials*, which makes a very awkward line; the slight emendation is Pope's. Shakespeare uses *espial* in two passages, in iv. 3. 6, of this play:

By your *espials* were discovered:

and in *Hamlet*, iii. 1. 32:

Her father, and myself, twisful *espials*

But the form *spial*, without any mark of elision, is a recognized form of the word, e.g. "he perceived . . . that he had many *spials* upon him" (North's *Plutarch*, p. 110).

94. Lines 16-18:

And even For these three days have I watch'd,  
If I could see them.

Now do thou watch, for I can stay no longer

This passage is generally held to be corrupt. In F. 1 it stands thus:

And even For these three days have I watch'd  
If I could see them. Now doe thou watch,  
For I can stay no longer.



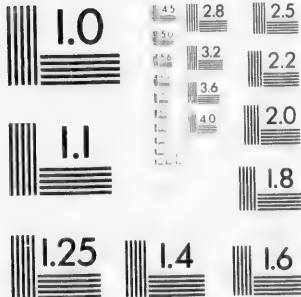






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the use of *style*, in the sense of *title* or *titles*, see below, iv. 7. 72-74:

Here is a silly stately *style* indeed!  
The Turk, that two and fifty kingdoms hath,  
Writes not so tedious a *style* as I do.

Dyce's other suggestion is *scroll*; but that does not come so near in letters to *style*, the reading of F. 1.

105. Line 34.—See above note 31.

## ACT I. SCENE 6.

106. Line 2: *Rescued is Orleans from the English*.—F. 2 added *wolves*, unnecessarily, as *English* is here a trisyllable. The account of the raising of the siege of Orleans, which took place in the year before the battle of Patay, is thus given by Hall: "Then the erle of Suffolke, the Lorde Talbot, the Lorde Scyles, and other capitaines, assembled together, where causes wer shewed, that it was bothe necessary and convenient either to lene the siege for ever, or to deferre it till another tyme, more luckey and convenient. And to the intent that thei should not seme either to fle or to be driven from the siege by their enemies, they determined to leave their fortresses and Bastyles, and to assemble in the plain field and there to abyde all the daie, abiding the out-comming and battaile of their enemies. This conclusion taken, was accordingly executed. The Frenchemen, wored with the last bickeryng, held in their heddes and durste not once appere: and so thei set fire in their lodgynges, and departed in good ordre of battail from Orleans" (p. 149).

107. Line 6: *Adonis' gardens*.—Pliny alludes to the gardens of Adonis and Alcinous in his *Natural History* (book xix. chap. 4); and Spenser in *The Fairy Queen*, bk. iii. c. 6, stanzas 29-42, gives a long description of them. Rolfe says: "The *gardens of Adonis* mentioned by the earlier classical writers were nothing but pots of earth planted with fennel and lettuce, which were borne by women on the feast of Adonis in memory of the lettuce bed in which he was laid by Venus" (p. 146).

108. Lines 11-14.—These lines were suggested, no doubt, by the following passage from Hall (p. 149): "After this siege thus broken vp to tell you, what triumphes wer made in the citee of Orleans, what wood was spent in flers, what wyne was dronke in houses, what songes wer song in the stretes, what melody was made in Tauerne, what roundes were daunced, in large and brode places, what lightes were set vp in the churches, what anthemes wer song in Chapelles, and what loye was shewed in every place, it were a long worke, and yet no necessary cause. For they did as we in like case would have dooen, and we being in like estate would haue dooen as they did."

109. Line 22: *Than Rhodope's of Memphis ever was*.—F. 1 (followed substantially by the other Fl.) has:

*Then Rhodope's or Memphis ever was,*

which, as Dyce remarks, is simply nonsense. The necessary emendation is Capell's conjecture. Pliny in his *Natural History* (book xxxvi. chap. 12) thus speaks of this pyramid: "That no man should need to marvelle any

more of these huge workes that kings have built, let him know thus much, that one of them, the least (I must needs say) but the fairest and most commended for workmanship, was built at the cost and charges of one *Rhodope*, a verie strumpet. This *Rhodope* was a bondslave together with *Esopo* a Philosopher in his kind, and writer of morall fables, with whome shee served under one master in the same house: the greater wonder it is therefore and more miraculous than all I have said before, that ever shee should be able to get such wealth by playing the harlot." She was called *Rhodope* (*Ρόδωπος*), i.e. "rosy-cheeked;" though *Sappho* speaks of her as *Doricha*, which may have been her real name. *Charaxus*, the brother of *Sappho*, fell in love with her, and ransomed her from slavery for a large sum of money. She appears to have lived principally at Naucratis, in Egypt. Dr. Smith in his *Classical Dictionary* mentions a conjecture that she may have been confounded with *Nitocris* the beautiful Egyptian queen, who is said by the ancient chroniclers to have built the third pyramid.

110. Line 25: *the rich jewel'd coffer of Darius*.—This is the coffer mentioned by Plutarch in his life of Alexander the Great (p. 569): "There was brought unto him a little *Coffer* also, which was thought to be the preciousst thing, and the richest that was gotten of all Spoils and Riches, taken at the overthrow of Darius. When he saw it, he asked his familiars that were about him, what they thought fittest, and the best thing to be put into it. Some said one thing, some said another thing: but he said, he would put the *Iliads* of Homer into it, as the worthiest thing." Puttenham in his *Art of English Poesie* (edn. 1589), in speaking of this *coffer* uses almost the identical expression in the text: "In what price the noble poems of Homer were holden with Alexander the Great, inasmuch as everie night they were layd under his pillow, and by day were carried in the *rich jewel coffer* of Darius, lately before vanquished by him in battaile."

## ACT II. SCENE 1.

111. Line 29: *Not all together*.—Fl. altogether, corrected by Rowe.

112. Line 58: *IMPROVIDENT soldiers!*—Shakespeare only uses *improvident* in one other passage, in *Merry Wives*, ii. 2. 302: "Who says this is *improvident* jealousy?" *Imprudent*, which would suit the metre better, is never used by Shakespeare.

113. Lines 78-81.—The incidents in this scene appear to have been taken from the account by Hall of what took place, not at Orleans, but at "the citee of Mauns," which was delivered over to the French by the treachery of the inhabitants; the Earl of Suffolk and most of the English garrison escaping into "the Castle which standeth at the gate of Saint Vincent," whence they sent a message to Talbot asking for help. Talbot despatched one Matthew Gough "as an espial," who "so well sped, that princely in the night he came into the castle, where he knew how that the French men beyng lordes of the citee, and now casting no perils nor fearyng any creature, began to waxe wanton and fello to riote, as though their

enemies could do to them no damage: thynkyng that the Englishemen whiche wer shut vp in the Castle, studied nothing but how to escape and be deliuered. Whē Matthew Gough had knowen al the certaintie and had eaten a litle breade and dronke a cuppe of wine to comfort his stomacke, he priuily returned again, and within a mile of the citee met with the lorde Talbot and the Lorde Scales, and made open to them al thynge according to his credence, whiche to speede the matter, because the day approached, with al hast possible came to the posterne gate, and alighted from their horses, and about sixe of the clocke in the mornyng they issued out of the castle crying saluēt George, Talbot. The French men which ver seace vp, and thought of nothyng lesse then of this sodain approachment, some rose out of their beddes in their shertes, and lepte ouer the walles, other ranne naked out of the gates for sauynge of their liues, leuyng behynde theim all their apparell, horsases, armure and riches, none was hurt but suche, whiche ether resisted or would not yelde, wherof some wer slain and cast into prisone" (p. 143).

114. Line 79: *The cry of Talbot serues me for a sword.*—There are several allusions in writers of Shakespeare's time to the terror which Talbot's name inspired. The following is from Whitney's emblems, 1566:

So FLECTORS sighte greates feare in Greeces did worke,  
When hee was showed on horselbacke, beeing dead:  
HVMANES, the terror of the Turke,  
T'roughed layed in graue, yet at his name they fled:  
And crynge labes they ceased with the same,  
The like in FRANCE, sometime did Talbotts name

(Green's Shakespeare and the Emblem Writers, p. 297.)  
See also above i. 4. 42, 43, and below ii. 3. 10, 17.

## ACT II. SCENE 2.

115. Line 48: *No'er trust me then.*—Hammer proposed very plausibly "*Nay, trust me there.*" It certainly seems odd that Talbot should reply as if the Duke of Burgundy had expressed the opinion that he would *not* comply with the request of the countess. Perhaps we should understand by the expression in the text: "Never trust me if I do despise her suit;" then being equivalent to "if I do what you say I may not."

116. Line 54: *No, truly, NO; 't is MORE than manners will.*—Ff. have:

No, truly 't is more than manners will

Most editors print *it is for 't is*; but we have preferred inserting the second *No* to make the line complete; the abbreviation of the *it* having been apparently intentional.

## ACT II. SCENE 3.

117.—For the incident represented in this scene—one capable of far more dramatic treatment than it here receives—there appears to be no historical foundation whatever; nor has there yet been found any other source, legendary or dramatic, from which it might have been taken.

118. Line 6: *As Scythian TOMYRIS by Cyrus' death*—

*Tomyris* was the queen of the Massagetae; a people of Scythia, who defeated Cyrus the Great in a battle in 529. Cyrus crossed the Araxes in order to conquer the Massagetae; he was at first victorious, the son of Tomyris being defeated, and her husband slain. She was not long, however, in avenging his death. Cyrus was killed in the battle; the queen had his head cut off and thrown into a bag filled with human blood, that he might satiate himself, as she said, with blood. There is a well-known picture by Rubens on this subject.

119. Line 23: *writhled.*—Some editors read *wrized*; but the form *writhled* is found in Marston's *Scourge of Villanie*, Satire iv. line 35. Speaking of Sylenus, he says:

Cold, & writhled old, his liues-wet almost spent.

—Works, vol. iii. p. 272.

In *Summer's Last Will and Testament* we find the form *wrythen*—wrinkled.

And, Winter with thy wrythen, frosty face.

—Dobson, vol. viii. p. 89.

The only authentic portrait of Talbot known, which originally hung over the tomb of Lady Shrewsbury in old St. Paul's, and is now in the Herald's College, London, E.C., proves that this description of his physical appearance by the Countess of Auvergne could not have been in any way a true one. The picture is a half-length; and is evidently the portrait of a man of fair average size and considerable muscular development. A duplicate of this portrait is in the possession of the Marquis of Northampton at Castle Ashby. But to put the matter beyond all doubt, when the bones of Talbot, which were found in a perfect condition, were removed from the old tomb in the parish church of St. Alkmunds, Whitchurch, and reinterred in a new tomb, they were arranged anatomically, and carefully measured; the femur or thigh bone was found to be 18½ inches long, from which it is quite clear that the great general must have been a man, if not a giant, certainly of such a height as by no stretch of the imagination could be called a dwarf. (See Notes and Queries, 6th S., xii. p. 502, Dec. 19, 1885.)

30. Line 27: *I'll sort some other time to visit you.*—Keightley only uses *sort* in this sense—"to select" in two other passages; in *Two Gent. of Verona*, iii. 2. 92:

To sort some gentlemen well-skill'd in music;

and in *Rom.* and *Jul.* iv. 2. 34:

To help me sort such needful ornaments.

121. Line 42: *captivate.*—The same form is used below in v. 3. 107:

Tush, women have been *captivate* ere now

Compare *Solinian* and *Perseda*, act iv.:

And Rhodes itself is lost, or else destroy'd;

If not destroy'd, yet bound and *captivate*;

If *captivate*, then forc'd from holy faith.

—Dudley, vol. v. p. 337.

122. Line 57: *This is a riddling MERCHANT.*—This use of the word *merchant*, in a contemptuous sense, is only found in one other passage in Shakespeare, namely, in *Rom.* and *Jul.* ii. 4. 153, 154: "what saucy *merchant* was this, that was so full of his ropery?" Compare our slang word *chap*, which is merely an abbreviation of *chapman*.

## 123. Lines 78, 79:

*that we may  
Taste of your wine, and see what cates you have.*

Seymour has the following note on this passage: "It seems not very consistent with discretion in Talbot thus to solicit a repast from one that had just been plotting his destruction; she who intended to hang him would not have scrupled to give him poison" (Remarks, vol. i. p. 351). Certainly the conclusion of this scene, which promises to be one of the most dramatic nature, containing, as it does, a really strong situation, is very tame. But I think Seymour has misinterpreted the character of Talbot as drawn in this play, and especially in this scene. Having accepted the frank apology of the countess, he would be utterly incapable of harbouring any suspicion of her good faith afterwards. He took this jovial and good-natured way of ending what might have been a very awkward adventure.

## ACT II. SCENE 4.

## 124. Lines 34, 35:

*I love no colours; and without all colour  
Of base insinuating flattery.*

Compare Love's Labour's Lost, iv. 2. 156: "I do fear colourable colours." So also in Lucrece, 475-478:

But she with vehement prayers urgeth still  
Under what colour he commits this ill.

Thus he replies:

The colour in thy face,  
That even for anger makes the lily pale.

125. Line 56.—"This lawyer," Ritson says, "was probably Roger Neryle, who was afterward hanged" (Var. Ed. vol. xviii. p. 60). I do not know what ground Ritson had for this conjecture. Few lawyers have attained the distinction which he claims for "Roger Neryle."

## 126. Lines 65, 66:

*but anger that thy cheeks  
Blush for pure shame to counterfeit our roses.*

Malone thus explains the sentence: "It is not for fear that my cheeks look pale, but for anger; anger produced by this circumstance, namely, that *thy* cheeks blush," &c. (Var. Ed. vol. xviii. p. 63). The latter part of the sentence seems the chief difficulty. I suppose it means that the blush on Plantagenet's cheek, which arose from shame at showing he was in the wrong, counterfeited the red roses of the Lancaster faction, as if the blusher knew that he ought to be on the side of the red rose.

127. Line 76: *I scorn thee and thy faction, peevish boy.*—*Ff. have fashion.* The emendation is Theobald's, and is justified by line 107 below, where Plantagenet says.

And, by my soul, this pale and angry rose  
Will I for ever, and my faction wear.

128. Line 83: *His grandfather was Lionel Duke of Clarence.*—This is a mistake (see note 7). Duke Lionel was his maternal great-grandfather.

129. Line 86: *He bears him on the place's privilege.*—This means, apparently, that the gardens and precincts of the Temple had the "privilege of sanctuary." But this

was not so, it being then, as in later times, chiefly remarkable as the residence of law students and "gentlemen learned in the law." Probably the author still connected the Temple with its original founders, the Knights Templars; or perhaps he thought that any one might hold himself secure from illegal violence in a place with such a strong legal element all round him. If men quarrelled within the bounds of the Temple, they were bound only to quarrel "as the law directs," and not without the paid assistance of lawyers.

130. Lines 96, 97.—The Earl of Cambridge was condemned like his associates on his own confession; but that his intentions were different from those of his fellow-conspirators the following passage in Hall would seem to show: "For diuerse write that Richard earle of Cambridge did not conspire with the lord Scrope and sir Thomas Graye to murder kyng Henry to please the Freche kyng withal, but onely to thentent to exalte to the crowne his brotherinlawe Edmond earle of Marche as heyre to duke Lyonel. After whose death considering that the earle of Marche for diuerse secrete impediments was not habile to haue generacion, he was sure that the crowne should come to him by his wife, or to his children. And therefore it is to be thought that he rather coressed him selfe for nede of money to be corrupted by the Freche kyng, then he would declare his inwarde mynd and open his very entent. For surely he sawe that if his purpose were espied, the earle of Marche should haue dronken of the same cup that he did, and what should haue come to his owne children he muche doubted. And therefore beyng destitute of comfort and in dispayre of life, to saue his succession then him selfe, which he did in dede. For Richard duke of Yorke his some not pryncely but openly claimed the crowne, and Edward his sonne both claimed and gained it as hereafter you shall heare, which thynge at this time if kyng Henry had foresene I doubt whether either euer that line should haue either claimed the garlande or gained the game" (p. 61).

131. Line 101: *I'll note you in my BOOK OF MEMORY.*—Compare Hamlet, i. 5. 98, 99:

Yes, from the table of my memory  
I'll wipe away all trivial fond records.

And (in line 103) in the same scene:

Within the book and volume of my brain.

## ACT II. SCENE 5.

132. Line 0: *as drawing to their EXIGENT.*—Shakespeare uses *exigent* in two other passages; in Antony and Cleopatra, iv. 14. 63; and in Julius Caesar, v. 1. 19; in both of which cases it is used as—"pressing need." It seems to be used, as here, in the sense of *end* in the following passage from The Wisdome of Dr. Dodypoll (iv. 3):

Aye me, I feare my barbarous rudnesse to her  
Hath driven her to some desperate *exigent*.

—Bullen's Old Plays, vol. iii. p. 146.

In the following passage from A Knack to Know a Knave (1594), the word appears to have much the same sense: "I tell you, neighbour, my great grandfather and all my predecessors have been held in good regard for their good

housekeeping; and (God willing) their good names shall never take an *exigent* in me" (Doddsley, vol. vi. p. 540). Possibly there was, in the latter passage, some allusion to the legal sense of the word.

## 133. Lines 23-25:

*Since Henry Monmouth first began to reign,  
Before whose glory I was great in arms,  
This loathsome requestration have I had.*

This was not historically true (see above, note 13). The author fell into the mistake very likely through the following passage in Hall (p. 128): "During whiche season, Edmonde Mortimer, the last Erl of Marche of that name (whiche long tyme had been restrained from his liberty, and finally waxed lame) diseased without issue, whose inheritance descended to lorde Richard Plantagenet, sonne and heire to Richard erle of Cambridge, beheld, as you have heard before, at the tounne of Southliuton."

134. Line 61: *my FADING breath*.—Walker suggests that we should read *failing*, which is certainly a more appropriate word; but it is hardly worth while to alter the text. Below, in line 95, we have "*fainting* words."

135. Line 64: *Depos'd his NEPHEW Richard*.—Some editors would read *cousin*. Bolingbroke and Richard were first cousins; but *cousin* and *nephew* are both used to express various relationships. In Othello, i. 1. 112 *nephews* is used = grandchildren. Compare Ben Jonson's *Masque of Augurs*:

Him (*i.e.* your son) shall you see triumphing over all,  
Both foes and vices— and your young and tall  
*Nephews*, his sons grow up in your embraces.

—Works, vol. vii. p. 445.

But this sense of *nephew* is the same as that of the Latin *nepos*, from which *nephew* is derived through the French *neveu*. Spenser uses it = descendant in general, in the *Ruines of Rome* (viii. 6):

This peoples vertue yet so fruitfull was  
Of vertuous *nephews*, that posteritie  
Striving in power their grandfathers to pass, &c.

—Works, vol. v. p. 305.

But here, and in the passage quoted by Nares from Drayton (under *nephew*), it is evidently associated, in the writer's mind, with the sense of *grandson*. But that *cousin* is used very indiscriminately for any relationship, is clear from numerous passages, e.g. *Hamlet*, i. 2. 64:

But now, my *cousin* Hamlet, and my *son*.

*Niece* also appears to have been used of different relationships. See Two Gent. of Verona, note 61.

## 136. Lines 74, 75:

*For by my MOTHER I derived am  
From Lionel Duke of Clarence.*

This is a mistake; it should be *grandmother*, *i.e.*, his father's mother (see above, note 13).

137. Line 76: *Unto the third King Edward*.—In *Ff.* the line stands:

To King Edward the Third; whereas he,  
a line too exuberantly unmetrical to be admitted as verse at all. The emendation is one that I have ventured to make. Compare line 66 above:

Of Edward king, the third of that descent.

## 138. Lines 82, 83:

*Long after this, when Henry the Fifth,  
Succeeding his sire Bolingbroke, did reign*

In *Ff.* 1 (which the other *Ff.* follow substantially) the second line is:

Succeeding his Father Bullingbroke, did reign;

I have ventured to substitute *sire*, a word used frequently by Shakespeare in the sense of *father*, which makes the line more metrical. One would be tempted to suggest a rearrangement of these two lines thus:

Long after this when the Fifth Henry reign'd,  
Succeeding to his father Bolingbroke,

but that Shakespeare appears never to have used to *succeed*, or any of its derivatives, in this sense, with the preposition *to*. He always uses the verb alone.

139. Line 88: *Levied an army*.—Neither the Earl of Cambridge, nor any of his accomplices in the conspiracy, appears to have *levied* an army, or ever to have contemplated doing so. See above, note 130.

140. Line 96: *Thou art my heir; the rest I wish thee gather*.—Thus explained by Heath: "I acknowledge thee to be my heir; the consequences which may be collected from thence, I recommend it to thee to draw" (*Revised*, p. 231). But may not the latter part of the speech mean: "the rest, *i.e.*, the practical result, the advantages to be gained therefrom, I wish thee to gather, *i.e.* to reap."

## 141. Lines 109, 110:

*Thou dost then wrong me,—as that slaughterer doth  
Which giveth many wounds when one will kill*

Compare *Hamlet*, iv. 5. 95, 96:

Like to a murdering piece, in many places  
Gives me superfluous death.

142. Line 129: *Or make my ILL the advantage of my good*.—*Ff.* have "my will;" corrected by Theobald.

## ACT VII. SCENE 1.

143. The Parliament, in which this scene is supposed to take place, met at Leicester on the 25th day of March, 1426. Henry VI. was then only four years and three months old. The dramatist has assigned to him the part really played on this occasion by the Duke of Bedford, who was summoned hastily from France by a letter from the Bishop of Winchester, complaining of the Lord Protector's conduct. Whoever was the original author of this play, he was quite right to disregard history in this matter; perhaps Shakespeare himself might have transferred what should be Bedford's speech to the young king. One of the dramatic objects, which he proposed to himself in this play, evidently was to illustrate the character of the boy-king, and so to complete the portrait of Henry which the Three Parts furnish. The passage in Hall, referring to the Parliament at Leicester, is as follows: "The xxv. daie of Marche after his comyng to London, a parliament began at the tounne of Leicester, where the Duke of Bedford openly rebuked the Lordes in generale, because that they in the tyme of warre, through their priue malice and inward grudge, had almoste moved the people to warre and commocion, in which

time all men, ought or should be of one mynde, harte and consent: requirring them to defend, serue and drede their soueraigne lord kyng Henry, in performing his conquest in Fraunce, whiche was in manner brought to conclusion. In this parliament the Duke of Gloucester, mied certain articles to the bishop of Wynchesters charge, the whiche with the answers hereafter do ensue" (p. 139). Fabryn tells us (p. 596) that the Parliament lasted till the 15th of June in the same year; also that it was called by the common people The Parliament of Bats,<sup>1</sup> "the cause was, for proclamacyons were made, y<sup>e</sup> men shulde leue theyr swerdes and other wepeyns in their innys, the people toke great battes and stauys in theyr neckes," (i.e. on their shoulders) "and so folowed theyr lordes and maisters vnto the parlyament. And whan y<sup>e</sup> wepyen was inhybited theym, then they toke stonys and plūmettes of lede, and trussyd them secretly in theyr sleuys and bosonys."

144. Line 1: *deep-premeditated*.—Not hyphenated in Ff.; but *deep* must be an adverb here, so we have thought it better to follow Dyce in adopting Walker's suggestion to insert the hyphen.

145. Line 6: *extemporal*.—This form of the adjective is used by Shakespeare only here, and twice in Love's Labour's Lost; 1. 2. 189; iv. 2. 51. As Armado is the speaker in the first case, and Holofernes in the second case, the word would seem to lie under some suspicion of affectation or pedantry. Shakespeare, however, uses the adverb *extemporally* in Ant. and Cleo. v. 2. 217, and in Venus and Adonis (line 836). *Extemporal* is used by Hooker, and by later authors such as Boyle and Locke; but it is rarely if ever used in the present day. Burton, in his Anatomy of Melancholy, uses *extemporaneous*; while the more modern form *extemporary* does not seem to be used by any author earlier than Bishop Taylor.

146. Line 29: *Were I ambitious, covetous, or worse*.—This line stands in Ff. thus:

If I were covetous, ambitious or perverse,

a very inharmonious line, which could only be made metrical by transposing the last two adjectives, and omitting or (as Pope prints it):

If I were covetous, perverse, ambitious.

But I have ventured on the alteration given in the text, because *perverse* seems to me a very weak word here; and *proud* (Collier's suggestion) hardly less so. Gloucester has piled such a heap of abuse on his uncle that the latter may well scruple to repeat his polite epithets: *lewd, pestiferous, lascivious, wanton, pernicious usurer*, &c. There seems to be little or no historical ground for Gloucester's virulent abuse of the Cardinal.

147. Lines 41, 42:

But he shall know I am as good—

Glo. As good!  
Thou bastard of my grandfather!

<sup>1</sup> *Bats*, i.e. clubs; the word is still preserved in this sense when used of a cricket bat or tennis bat, which, in their original form, were little better than clubs with flattened ends. It is also used of Holofernes's wooden sword, which he still carries in modern pantomimes.

Walker proposes to read:

But he shall know I am as good as he.

Glo. As good, thou bastard of my grandfather!

Very likely this suggestion may be right; but the text, as it stands, sins against neither sense nor metre. Gloucester's reflection on the Cardinal's birth is not in good taste; for the explanation of it see above, note 4.

148. Line 45: *Am I not LORD protector, saucy priest?*—

F. 1, F. 2 have:

Am I not Protector, saucy Priest?

in F. 3, F. 4:

Am not I Protector, saucy Priest?

The emendation we have adopted is Walker's conjecture.

149. Line 49: *reuerend*.—So F. 3, F. 4; but F. 1, F. 2 have *reverent*, which now we only use in the active sense, as implying the act of revering, not the quality of being revered.

150. Lines 51–55.—Arranged as by Theobald. Ff. give line 52 to Warwick, and lines 53–55 to Somerset.

151. Lines 78–80:

The bishop and the Duke of Gloster's men,  
Forbidden late to carry any weapon,  
Have fill'd their pockets full of pebble stones.

See above note 143. For a similar form of the possessive 's being omitted in the first of a pair of words, compare Richard II. ii. 3. 62:

Shall be your love and labour's recompense.

152. Line 82: *at one another's PATE*.—Altered by Pope, whom many editors follow, unnecessarily to *pates*. It is tiresome to notice these petty emendations; but, as Rolfe remarks, unless one does note them, the ordinary reader may think there is a misprint in the text. In trying to make Shakespeare's grammar conform, in all respects, to modern usages, those characteristics of style, common to him and to many authors of that period, are lost.

153. Line 96: *To none inferior but his majesty*.—Ff. have

Inferior to none but to his majesty:

a very awkward, unharmonious line. Steevens omitted the second *to*; but suggested, in a note, the arrangement of the line which we have adopted.

154. Lines 103, 104:

Shall pitch a field when we are dead.

Glo. Stay, stay!

Referring to the practice of archers and of foot-soldiers, in battles at this period, always to protect themselves, when possible, against cavalry, by a fence of stout stakes pitched, or stuck, in the ground. See I. i. 116–119. Ff. have "Stay, stay, I say!" We have followed Hammer in omitting the words *I say*, which seem perfectly unnecessary, and clash awkwardly with *you say* in the next line.

155. Line 138: *THIS TOKEN* *seereth* for a flag of truce.—What does he mean by *This token*? Probably, as we have explained it in the stage-direction, he speaks the words while clasping the cardinal's right hand with his own; meaning that this public reconciliation of the principals would serve for the sign of a truce between the followers, as well as between themselves.

156. Lines 140-148.—These lines are all printed in *FF.* as prose; it seems no use to try and make verse of them.

157. Line 150: *That Richard be restored to his blood.*—See Hall (p. 138): "For loy wherof, the kyng caused a solenne feast, to be kept on Whitson sondale, on the whiche daie, he created Richard Plantagenet, some and heire to the erle of Cambridge (whom his father at Hampton, had put to execution, as you before haue hearde) Duke of York, not forseyng before, that this preferment should be his destruction, nor that his aede should, of his generacion, bee the extreme ende and small confusion."

158. Lines 167, 168:

*Thy humble servant voies obedience*

*And FAITHFUL service till the point of death.*

*FF.* have "and *humble* service, &c." We have adopted Pope's emendation which substituted *faithful* for *humble*, avoiding the awkward tautology. It seems a better answer on the part of Plantagenet to what king says first above (line 163) "If Richard will be true," for him to answer that he will give "his *faithful* service."

159. Line 170: *That GRUDGE one thought against your majesty.* Clarke seems to be the only commentator who has noted the difficulty of assigning to the word *grudge* in this line its exact meaning. We have given in the foot-note Schmidt's explanation of the word in this passage; but, as an alternative, we have also given the sense of "to murmur," in which it appears to be used by Shakespeare—though intransitively—in more than one instance. Still I do not feel sure that Schmidt is right in assigning that meaning (*i.e.* "to murmur") to *grudge* in all the passages which he quotes. For instance, in Richard III. ii. 1. 9:

By heavens my heart is free from *grudging* hate,

It seems to have the sense of "sullen" or "malicious;" perhaps "envious." The original meaning of *to grudge*, and that in which it is most frequently used, both in the old and modern English writers, is the sense of "to repine," "to regret," with an idea of sullenness. Chaucer couples it with "murmur."

As by continual murmur or *grutching*.

—Wife of Bath's Tale, Prologue, line 5.<sup>80</sup>

In iv. 1. 141 we have another instance of the use of this verb, but not in the same sense. It is when King Henry is trying to reconcile the partisans of York and Lancaster. It is better to quote the whole passage (lines 137-142):

And you, my lords, remember where you are:  
In France, amongst a fickle wavering nation:  
If they perceive dissension in our looks,  
And that within ourselves we disagree,  
How will their *grutchyng* stomachs be provok'd  
To wilful disobedience, and rebellion!

Here it may mean "malicious;" or it may mean the *sullen* submission which the French rendered to the English, submission which a very little encouragement would rouse into rebellion.

160. Lines 198, 199:

*That Henry born at Monmouth should win all,  
And Henry born at Windsor should lose all.*

See Hall (p. 108): "But when he" (*i.e.* Henry V.) "heard reported the place of his nativite, whether he fantasied some old blind prophesie, or had some foreknowledge, or els iudged of his aones fortune, he sayd to the lord Fitzheugh his trusty Chamberlein these wordes. My lorde I Henry borne at Monmouth shall small tyme reigne and much get, and Hery borne at Wyndesore shall long reigne and al lese, but as God will so be it."

#### ACT III. SCENE 2.

161. The stratagem practised here by Joan of Arc was really practised, apparently, by the English. Knight fell into a mistake here. He says: "The stratagem by which Joan of Arc is here represented to have taken Rouen is found in Holinshed, as a narrative of the mode in which Evreux was taken in 1442." In the first case it is under 1441 that the announcement is mentioned; secondly, it was not at Evreux, as will be seen by the account given by Hall, followed almost verbatim by Holinshed, which is as follows: "A little before this enterprise, the Frenchmen had taken the town of Evreux, by treason of a fisher. Sir Frances Arragonoys hearing of that chauce, apparreled sixe strong men, like rustical people with sakes and baskettes, as carriers of corne, and vitaille, and sent them to the Castle of Cornyll,<sup>1</sup> in the which diverse Englishemen were kept as prisoners; and he with an imbushment of Englishemen, lay in a valey nye to the forresse. These sixe companions entered into the Castle, unsuspected and not mistrusted, and straight came to the chambrre of the captain, and laied handes upo hym, geuyng knowledge therof to their imbushment, which sodainly entered the Castle, and slew and toke all the Frenchemen prisoners, and set at libertie all the Englishemen, which thing doen, they set all the castle on fire, and departed with great spoyle to the citee of Rouen" (p. 197).

162. Lines 13, 14:

Watch. [Within] *Qui va là!*

Puc. *Paysans, pauvres gens de France.*

In F. 1 (which the other *FF.* follow) the lines are printed thus:

*Watch.* Che la.

*Pucell.* Peasans la pource gens de France

The editors of F. 1 were evidently not strong in foreign languages

163. Line 23: *Where is the best, &c.*—*FF.* have *Here*; the correction was made by Rowe.

164. Line 40: *That hardly ever escap'd the PRIDE of France.*—Theobald altered *pride*, unnecessarily, to *prize*. Shakespeare uses *pride* in two other passages in the same sense: below, in this play, iv. 6. 15:

And from the *pride* of Gallia rescu'd thee.

<sup>1</sup> It does not appear where this *Castle of Cornyll* was. If it was an outwork of Evreux, one would have expected some mention of the fact. Neither Hall nor Holinshed says that Evreux was retaken by the English. There is a place, called Cornouilles, in the same department, the Eure, as Evreux, 15 kilometres south-west of Pont Audemer, which may possibly be the *Cornyll* of Hall, and the *Cornu* of Holinshed.



And in Henry V. i. 2. 111, 112:

O noble English, that could entertain  
With half their forces the full *pride* of France.

The sense we have given to the word, in the foot-note, seems to be the nearest that one can give in a condensed form; *pride* in all these three passages evidently means the best or "chosen troops," those of which the country has most reason to be proud.

165. Line 44: *Twas full of DARNEL*. Gerard in his Herald says: "*Darnel* harleth the eyes, and maketh them dim, if it happen in corn, for breade, or drinke." Steevens adds in his note: "Hence the old proverb—*Lolium viciatum*, applied to such as were *dim-sighted*. Thus also Ovid, Fast i. 691:

*Et carcant lolis oculis rati intubus agri.*

Pucelle means to intimate, that the corn she carried with her had produced the same effect on the guards of Rouen; otherwise they would have seen through her disguise, and defeated her stratagem." Blakey has an interesting note on this line: "*Darnel* is the *Lolium temulentum*, so called, because when the seeds happen to be ground with corn, the bread made of this mixture always occasions giddiness and sickness in those who eat it. It resembles wheat in its appearance, whence Dr. Campbell is of opinion, that it was the *ζζζαζα* of St. Matt. xiii. 25, improperly rendered *tares* in our Authorized Version" (Var. Ed. xviii. p. 91).

166. Line 52: *hay* of ALL *despite*.—Collier altered *all* to *hell's*, considering it, according to Dyce (see his note on this passage), "as equivalent to 'hay of *hellish* despite.' But compare, in *Coriolanus* (iii. 3. 139):

As he hath follow'd you, with *all* *despite*, &c.;

and in the Third Part of King Henry VI. (ii. 6. 80),

That I in *all* *despite* might rail at him," &c.

167. Line 73: *we came up but to tell you*.—In F. 1 the line is defective and reads "we came to tell you." F. 2 inserted *Sir*; but *up*, which is Lettsom's emendation, adopted by Dyce, is much better; it means "up on the walls."

168. Lines 82, 83:

As sure as in this late betrayed town  
Great Cœur-de-lion's heart was buried.

The heart of Richard Cœur-de-lion was buried in Rouen Cathedral, and is now in the museum of that town. Holinshed's account of Richard's last directions as to the disposal of his body after death is as follows: "Finalle remembrement himselfe also of the place of his buriall, he commanded that his bodie should be interred at Fontenard at his fathers feet, but he willed his heart to be conveyed vnto Rouen, and there buried, in testimonie of the love which he had euer borne vnto that cite for the steiffest faith and tried loialtie at all times found in the citizens there. His bowels he ordeined to be buried in Poictiers, as in a place naturallie vnthankfull and not worthe to retaine any of the more honorable parts of his bodie" (vol. ii. p. 270). There are many variations of this story.

169 Lines 95, 96:

That about Pendragon, in his litter, sick,  
Came to the field, and vanquished his foes.

Uther Pendragon was the father of King Arthur. The story alluded to is found in Harding's Chronicle:

For which the king on land a horse litter  
To bear him so then into Verulam,  
Where Ocea lay, and Oysa also in fear,  
That Saint Albones new light of noble time,  
Bet down the walled; but to him with the y come,  
Where in battayle Ocea and Oysa were slain,  
The ficke he had, and thereof was fild Llyn.

170. Line 110.—The Duke of Bedford's death really took place peaceably at Rouen in 1435 (see above, note 2). Hall (p. 178) gives the following account of his death and funeral: "This yere the xliij. daie of September, died Ihon duke of Bedford, Regent of Fraunce, a man, as polittique in pence, as hardy in warre, and yet no more hardy in warre, then mercifull, when he had victory, whose bodye was, with greate funeralle solemnitie, buried in the Cathedraill church of our Lady, in Rouen, on the North-side of the high altier, vnder a sumptuous and costly monument."

171. Line 117: *Let Heaven have glory for this victory*.—Ff. have:

Yet, heavens have glory for this victory.

Dyce altered *Yet* to *Let*, which emendation we have adopted with the additional alteration of *heavens* to *Heaven*.

### ACT III. SCENE 3.

172. Line 44.—There is no historical foundation for this personal appeal of Joan to the Duke of Burgundy; but a letter said to have been addressed by her to the Duke on the day of Charles's coronation in Rheims is given in Barante's *Chronicles* (tom. iv. p. 256) and transcribed by Knight. In the original French it runs as follows:

"Jhesus Maria.

Haut et redouté prince, duc de Bourgogne, Jehanne la Pucelle vous requiert, de par le roi du ciel, mon droit-urier souverain seigneur, que le roi de France et vous fassiez bonne paix, ferme, qui dure longuement. Pardonnez l'un à l'autre de bon cuer, entièrement, ainsi que doivent faire loyaux chrétiens; et s'il vous plait guerroyer, allez sur le Sarrasin. Prince de Bourgogne, je vous prie, supplie, et requiers tant humblement que je vous puis requérir, que ne guerroyez plus au saint royaume de France, et faites retraire incontinent et brièvement vos gens qui sont en aucunes places et forteresses dudit royaume. De la part du gentil roi de France, il est prêt de faire paix avec vous, sauf son honneur; et il ne tient qu'à vous. Et je vous fais savoir, de par le roi du ciel, mon droit-urier et souverain seigneur, pour votre bien et votre honneur, que vous ne gagnerez point de bataille contre les loyaux Français; et que tous ceux qui guerroyent audit saint royaume de France guerroyent contre le roi Jhesus, roi du ciel et de tout le monde, mon droit-urier et souverain seigneur. Et vous prie et vous requiers à jointes mains que ne fassiez nulle bataille, ni ne guerroyez contre nous, vous, vos gens, et vos sujets. Croyez sûrement, quelque nombre de gens que vous amenez contre nous, qu'ils n'y gagneront nîe; et sera grand pitié de la grand bataille et du sang qui sera répandu de ceux

qui y viendront contre nous. Il y a trois semaines que je vous ai écrit et envoyez de bonnes lettres par un héraut pour que vous fussiez au sacre du roi qui, aujourd'hui dimanche, dix-septième jour de ce présent mois de juillet, se fait en la cité de Reims. Je n'en ai pas eu réponse, ni one depuis n'a on nouvelles du héraut. A Dieu vous recommande et soit garde de vous, s'il lui plaît, et prie Dieu qu'il y mette bonne paix. Ecrit audit lieu de Reims, le 17 juillet."

I append a translation for the benefit of those of our readers not acquainted with old French:

"Jesus Mary,

High and redoubted prince, Duke of Burgundy, come the maid beseeches you, by the King of Heaven, my rightful sovereign lord, that the King of France and you should make a good peace, firm, which may endure long. Pardon one another with good heart, entirely, as loyal Christians ought to do; and if it pleases you to make war, go against the Saracen. Prince of Burgundy, I pray you, supplicate you, and beseech you, as humbly as I can beseech you, that you war not any more against the holy kingdom of France, and that you cause to retreat incontinently and shortly your men who are in any places and fortresses of the said kingdom. On the part of the gentle king of France, he is ready to make peace with you, without prejudice to his honour; and he only waits for you. And I make you to know, by the King of Heaven, my rightful and sovereign lord, for your good and for your honour, that you will not gain any battle against the loyal French; and that all those who make war on the said holy kingdom of France make war against the King Jesus, the king of heaven and all the world, my rightful and sovereign lord. And I pray you and beseech you with clasped hands that you should not make any battle, nor war against us, you, your men, and your subjects. Believe surely, whatever the number of men that you may bring against us, that they will not gain anything; and there will be great pity for the great battle and for the blood which shall be shed of those who shall go against us. It is three weeks that I have written to you and sent good letters by a herald in order that you should have been at the coronation of the king, which, to-day Sunday, the seventeenth of this present month of July, takes place in the city of Rheims. I have not had any response, nor ever since have I heard any news of the herald. I commend you to God and may he protect you, if it pleases him, and I pray God to arrange a good peace. Written at the said place of Rheims, the 17th July."

The language of this letter is certainly very simple and that of a person who thoroughly believes in her own mission. One may notice the frequent recurrence of the phrase "rightful sovereign lord" used of God or of "our Lord Jesus." The Duke of Burgundy did not break off his alliance with Henry and go over to the French till 1435. On 20th September in that year peace was proclaimed between France and Burgundy at Arras, where a congress had been held, after the representatives of the King of England had left in disgust at their failure to obtain any acceptable terms from France.

173. Line 47: *As looks the mother on her LOWLY babe.*—So FF.: most editors adopt Warburton's rather common-

place emendation *lovely*. There is something repugnant to one's feelings in such an epithet in a passage like this, which describes the desolation of the speaker's country. Whether we take *lovely* to mean "humble in rank," or, as Schmidt explains it, "enfeebled" (by illness or starvation), it is the preferable epithet of the two. Rather than *lovely* I would suggest *lonely* as the word to be substituted, if any change be desirable; *lonely* in the sense of "deserted by all save the mother," or, the "one remaining babe" would be in accord with the picture.

174. Line 57: *And wash away thy COUNTRY'S STAINED spots.*—Should we not read here "stained country's spots?" *Stained spots* seems but poor sense; while *stained* applied to *country* would be a forcible epithet, meaning that France was dishonoured by the presence of a foreign enemy in her midst; or by the fact of one of her own children helping to make war upon her. For an instance of an epithet joined to a wrong word see below, note 200.

175. Line 72: *They set him free without his ransom paid.*—This is historically inaccurate. The Duke of Orleans was not liberated till about the end of the year 1440, five years after the Duke of Burgundy had abandoned the English alliance.

176. Line 85: *Done like a Frenchman.*—[Aside] *turn, and turn again!*—The fickleness of the French was and is proverbial; but surely such a taunt is out of place in the mouth of this simple and heroic maid who so loved her country. The writer of this line was probably not Shakespeare; and if so, he fell into the error, so common with inferior dramatists, of putting into the mouths of their Dramatis Personae the sentiments of the author himself, however inconsistent.

## ACT III. SCENE 4.

177. Henry VI. did not visit France till 1430 when he was in his ninth year. He went first to Rouen, where he appears to have remained about eighteen months; after which time, when all hope of being able to reach Rheims, where it was the Duke of Bedford's original intention that he should be crowned, being abandoned, the young king set out for Paris. He first went to Pontoise, and thence to St. Denis, whence he made his entry into Paris in November, 1431.

178. Line 7: *Twelve cities, seven walled towns of strength.*—FF. have:

Twelve cities, and seven walled towns of strength.

We have omitted the *and* for the sake of the metre.

179. Line 13: *Is this Lord Talbot, uncle Gloucester?* This is the only passage where we find this name printed *Gloucester*; in all the other passages, even where it is evidently pronounced as a trisyllable, it is printed *Gloster*. In FF. the line stands:

Is this the Lord Talbot, Uncle Gloucester?

We have omitted the *the*, in preference to inserting any such word as *jam'd* (Rowe's emendation), and made *Gloucester* a trisyllable.

180. Lines 17, 18:

*When I was young, - as yet I am not old, -  
I do remember how my father said, &c.*

This is a delightful poetical license. Henry VI. was nine months old when his father died.

181. Lines 38, 39:

*Villain, thou know'st the bore of arms is such,  
That whoso draws a sword, 't is present death*

Blackstone says: "by the ancient law before the Conquest, fighting in the king's palace, or before the king's judges, was punished with death. So too, in the old Gothic constitution, there were many places privileged by law, 'quibus major reverentia et securitas debetur, ut templa et judicia que sancta habebantur, — arces et aula regis, — denique locus quilibet presente aut adventante rege.' And at present with us, by the Stat. 33 Hen. VIII. c. xii. malicious striking in the king's palace, wherein his royal person resides, whereby blood is drawn, is punishable by perpetual imprisonment and fine, at the king's pleasure, and also with loss of the offender's right hand, the solemn execution of which sentence is prescribed in the statute at length" (Commentaries, vol. IV p. 124)

## ACT IV. SCENE 1.

182. Line 1: *Lord bishop, set the crown upon his head*

—The coronation of Henry VI. took place on the 17th December, 1431. Hall gives a detailed description of his progress from St. Denis to Paris, and of the grand procession and pageant which met him on the way. The author of this drama, having killed off the Duke of Bedford, has thereby unfortunately got rid of a character who played a very prominent part in the coronation ceremonies. According to Hall, Gloucester does not seem to have been present; he has probably been substituted by the dramatist for the Duke of Bedford. Hall thus describes the actual coronation: "And on the xvij. of the said month, he departed from the place" (i.e. "the palace of Paris") "in greates triumphe, honorably accompanied, to our Lady church of Paris: where with al solemnitie, he was anoynted and crowned kyng of Fraunce, by the Cardinal of Winchester: (the bishop of Paris, not heing content, that the Cardinal should do suche a high Ceremonie, in his Churche and iurisdiction.) At the offering, he offered brende and wine, as the custome of Fraunce is. When the deuine seruise was finished, and all Ceremonies due, to that high estate were accomplished, the kyng departed toward the palace, haung one crowne on his hed, and another borne before hym, and one scepter in his hand, and the second borne before hym" (p. 161).

183. Line 3: *Now, GOVERNOR OF PARIS, take your oath.*

Hall does not mention any governor of Paris; but he mentions a Sir Simon Mower, provost of Paris, who met the king on his way between St. Denis and Paris. I can find no mention of any governor of Paris, either in Hall or in Holinshed. French says (p. 148): when Paris was captured by the English, the Duke of Bedford "appointed as its governor John of Luxembourg;" but, according to Hall (p. 160), Sir John of Luxembourg was left by the Duke of Burgundy as his lieutenant at the siege of Compiègne.

184. Line 12: *Writ to your grace from PHILIP Duke of Burgundy.* — Ft. read:

*Writ to your grace from the Duke of Burgundy*

That makes such a very awkward line, that we have ventured to amend it as above.

185. Line 15: *To tear the garter from thy craven's leg.* — See above, note 47.

186. Line 19: *at the battle of Patay.* — Ft. print, by mis take, *Poitiers*; corrected by Malone.

187. Lines 48, 49:

*And now, my lord protector, view the letter  
Sent from our uncle Duke of Burgundy.*

It was not till four years after Henry's coronation in Paris that the Duke of Burgundy acceded from the English alliance. (See above, note 172.) The "letters" sent by the Duke of Burgundy to King Henry were sent, according to Hall, by "Thousson Dor, his kyng at armes" (p. 177). They were to the effect that "he, beeing not only waxed faint, and worried, with continual warre, and daily conflicts, but also chafed daily, with complaints and lamentation, of his people, whiche, of the Frenchemen, suffered losse and detriment, embaynding and rebauking hym openly, affirming that he only was the supporter and mainteyner, of the Englishe people, and that by his meanes and power, the mortal warre was continued and sette forward, and that he more diligently studied, and intently toke pain, bothe to kepe, and mainteine the Englishmen in Fraunce, and also to aduance and promote their desires, and intentes, rather then to restore kyng Charles his cosyn, to his rightful inheritance, and paternal possession: by reason of whiche thynges, and many other, he was in maner compelled and constrained to take a pence, and conclude an amitie with kyng Charles." And further Hall says: "This letter was not a little looked on, nor amply regarded of the kyng of Eng-land, and his sage counsell: not onely for the weightines of the matter, but also for the sodain chaunge of the man, and for the straunge superscription of the letter, which was: To the high and mightie Prince, Henry, by the grace of God Kyng of Englands, his Welbeloued cosyn: Neither nanyng hym kyng of Fraunce, nor his souereigne lord, accordyng as, (euer before that tyme) he was accustomed to do. Wherefore all they, whiche wer present, beeing sore mowed with the craftie deede, and vntrue demenor of the duke, (whom they so much trusted) could neither temper their passions, nor moderate their yre, nor yet bridle their toungues: but openly called hym traitor, deceiuer, and most inconstant prince" (p. 177).

188. Line 175: *Prettily, methought, did play the orator.* — This is a very awkward and inharmonious line. Pope inserted *most* before *Prettily*. I would propose to read (omitting *methought*):

*Right* prettily did play the orator.

189. Line 180: *An if I wist he did, — but let it rest.* — Ft. read: "And if I wist he did;" the emendation is Capell's. *Wist* is the preterite tense of the old verb *to wit* [not as erroneously stated by some commentators of *I wis*, there

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being no such verb, but *I wis* being "the adverb *Ywis*, *i-wis*" (see Imperial Dict. sub. *wis*). To *weil* is connected with the German *weisen*, to know, and comes direct from the Anglo-Saxon *witan*, to know. Shakespeare uses the verb to *weil* in this same play, above, ll. 5, 10:

As within: I no other comfort have,

and again in Pericles, iv. 4, 31, 32:

Now please you rest

The epitaph is for Marina writ.

The sense evidently demands some such alteration as Capell made. Johnson's attempt to explain the meaning of the text, as it stands in F. 1, is not very successful. (See Var. Ed. vol. xviii. p. 111.) We have punctuated the passage as Capell did, following the Cambridge edn. and Dyce. Theobald would read: "And, if I *wis*, he did," explaining it: "Say, if I know anything, he did think harm in answer to the last sentence of the preceding speech of Warwick."

190. Lines 187-191:

But howe'er, no simple man that sees  
This jarring discord of nobility,

But that it doth presage some ill event.

The construction of this sentence is certainly obscure. Many emendations have been proposed in the last line; that generally adopted being the substitution of *he* for *it*, which is Rowe's; F. 3, F. 4 have "By that it," which certainly does not help the sense. The best conjecture is an anonymous one, mentioned by the Cambridge editors, "But *thinks* it does, &c." It is better, however, to take the passage as being elliptical in construction; the meaning being: "No man, however simple, that sees this jarring discord, &c. &c. but sees (also), or feels that it doth presage, &c. &c."

#### ACT IV. SCENE 2.

191. Lines 10-13:

You tempt the fury of my three attendants,  
Lean famine, quartering steel, and climbing fire;  
Who, in a moment, even with the earth  
Shall lay your stately and air-braving towers.

Compare Henry V. Prologue l. 6-8:

and at his heels,  
Leash'd in like hounds, shoul'd famine, sword, and fire,  
Crouch for employment.

The close similarity of the two passages is worth noticing; but the whole of this scene, short as it is, bears evident marks of Shakespeare's hand. Both these passages are evidently founded upon the following passage in Hall (p. 85), copied as usual by Holinshed: "The goddess of warre called Bellona (whiche is the correctrice of princes for right witholding or iniurie doying, and the plague of God for euil liuing and vntreue demeanor amongst subiectes) hath these .iii. handmaidens ener of necessitie l'ndying on her, bloud, fyre, and famine, whiche three demosels be of that force and strength that euery one of them alone is able and sufficient to turnent and afflict a proud prince; and they all ioyned together are of puissance to destroy the most populous countrey and most richest region of the world."

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192. Line 14: *If you forsake the offer of our love*. Fl read *their*; the correction is Hammer's.

193. Line 15: *Thou ominous and fearful owl of death*—The association of the cry of the owl with the foreboding of death is alluded to in Richard III. iv. 4, 500.

Out on you, owl! nothing but songs of death!

in Macbeth, II. 2, 3, 4:

It was the owl that shriek'd, the fatal bellman,  
Which gives the stern'st good-night;

and in Lucrece, line 165:

No noise but owls' and wolves' death-boding cries

194. Line 34: *That I, thy enemy, die thee withal*. Fl have *dece*, which may possibly be the right reading. *Due* for *endue* is not used by Shakespeare elsewhere. He uses the verb to *dece* several times, though never in a tropical sense; but if *dece* be retained it is worth while to compare Coriolanus, v. 6, 23:

He water'd his new plants with *dece* of flattery

It seems most probable that, if *due* be the right reading, it is not meant as a shortened form of *endue*, but as a verb equal to *give* what is *due*.

195. Line 42: *He fables not*. It is curious that this verb is used by Milton, in the well-known passage in Comus, when the lady refutes the enchanter's arguments. After her beautiful speech, Comus says (lines 800, 801):

She fables not. I feel that I do fear  
Her words set off by some superior power

Shakespeare uses the verb, in the limited sense of "to tell fables," in III. Henry VI. v. 5, 25:

Let Aesop fable in a winter's night.

196. Line 47: *MAZ'd with a helping kennel of French curs*.—This word is generally explained as *amazed*; but it may mean "surrounded by a *maze*," out of which it was impossible to escape.

197. Line 54: *dear deer*. The same pun is found in Love's Labour's Lost, iv. 1, 115, in Venus and Adonis (line 231), and in several other passages.

#### ACT IV. SCENE 3.

198. There seems to be no historical foundation for the supineness, or treachery, of which York in this scene accuses Somerset. John Beaufort, the Duke of Somerset of this play, died in 1444; so that, as Talbot was killed in battle in 1453, it must have been Edmund, the brother of John Beaufort, who is the Duke of Somerset of the next play. He was appointed regent in France in 1445, in the place of the Duke of York; having, it was alleged, obtained the office by the help of Suffolk. In 1453 he was High Constable of England; and in the previous year was accused by the Duke of York of "treason, bribery, oppression and manifold other crimes" (Holinshed, vol. iii. p. 233). The king had already promised the regency of France to the Duke of York for another term of five years. The successful intrigue, by which Somerset supplanted him, incensed the duke's enmity, already bitter enough against his rival. Probably the historical fact, upon which this scene is founded, is the alleged weakness of Somerset in yielding up the town of Caen, in 1450, to the French,

against the wish of Sir David Hall, who had been left as captain of the town by the Duke of York. Somerset was induced to commit this act of weakness by the entreaties of his wife, who, with her children, had a narrow escape of being killed by a stone shot into the town. Sir David Hall remonstrated most strongly with Somerset, maintaining that without the permission of his lord and master, Richard Duke of York, the town could not be surrendered; but at last, according to Hall, (p. 215) "this captain perceives: that neither his wordes served, nor his truth toward his master prevailed, had the duke of Somerset do what he list, for he would in no wise be bound in yt compromise." Then the duke partly to please the townes men, but more desirous to please the duchess his wife, made an agreement with the French king, that he would render the town, so that he and all his might depart in safeguard with all their goods and substance. whiche offre, the French King gladly accepted and allowed, knowing that by force, he might longer have longed for the strong town, then to have possessed the same so soon. After this conclusion taken, sir David Halle, with diuerse other of his trustie frères, departed to Chierburge, and from thence sailed into Irelande, to the duke of Yorke, making relation to hym of all these dooynges: whiche thyng kyndeled so greute a rancore in his harte and stomacke that he neuer lefte persecutyng of the Duke of Somersette, till he had brought hym to his fatal poynt, and extreme confusion." It may be observed that, judging by York's own conduct in this scene, he was quite as much to blame as Somerset for not going to Talbot's help. Both this scene and the following one show, on the part of the dramatist, no little ingenuity in setting forth so effectively the fatal results of the jealousies and quarrels between the various lords, from which resulted the disastrous and bloody civil war known as The Wars of the Roses.

199. Line 13: *louted*.—Various meanings have been assigned to this word. Johnson in his note suggests that it may mean "lowered," "dishonoured." Stevens gives "subdued," "vanquished;" but from a passage in Ralph Roister Doister, III. 3:

Whereas a good gander, I dare say, may him beat  
And where he is *louted* and laughed to scorn,  
I or the veriest dolt that ever was born.

Doddsley's Old Plays, vol. III. p. 111.

as well as from two or three passages quoted from various authors, the word seems evidently to have the meaning assigned to it in our foot-note.

200. Line 51: *That ever living man of memory*.—Lettsom suggests that we should read:

That man of ever living memory

But it is hardly worth while to disturb the order of the words, the meaning being: "That man who lives for ever in our memory." For a similar misplacement of epithets, see Richard II. note 233; also above, note 174.

#### ACT IV. SCENE 4.

201. Line 13: *Whither, my lord!*—From *bought and sold* Lord Talbot.—F. 1 has *Whether*. Dyce reads *Whither*, following Pope. Surely the repetition of *Whither* is the

better reading, and more like the original. There is no note of interrogation after the sentence in the Folio. For *bought and sold* as a proverbial expression—"be trayed," see Comedy of Errors, note 67.

202. Line 16: *his weak legions*.—Ff. have *regions*, corrected by Rowe.

203. Line 10: *And, in ADVANTAGE lingering, looks for revenge*. Staunton conjectures "*disadvantage*." Johnson's explanation is: "Protracting his resistance by the advantage of a strong post;" and Malone adds: "Or, perhaps, endeavouring by every means that he can, with *advantage* to himself, to linger out the action" (Var. Ed. vol. xviii. p. 120). Dyce prints *disadvantage*, and in his note on this passage, vol. v. p. 90, quotes Lettsom: "Johnson's explanation of the old reading is against the course of events as described in this play." It certainly does not seem, from the detailed account which Hall gives of the circumstances preceding, the engagement so fatal to Talbot, that he, at any time, held any position in which he awaited reinforcements; in fact he appears all throughout to have been, not the attacked, but the attacker. After he had retaken Bordeaux, his son and other lords arrived from England with 2200 men and supplies; and Talbot immediately assumed the offensive. Charles had two armies in the field, one of which marched against Bordeaux, while with part of the other he besieged the town of Châtillon in Périgord. Talbot immediately determined to attack the smaller of the two hostile armies first. He left the bulk of his forces, under the command of the Earl of Kendale, with directions to follow him as quickly as possible. Having taken one of the enemy's outposts, and routed a small body of 600 men, he attacked the French in a very strong intrenched position, in which they had more than 300 pieces of ordnance. Talbot appears to have had only 800 cavalry with him, whom he dismounted, himself remaining on horseback on account of his age. To attack so strong a position without waiting for his reinforcements was a very heroic feat, but, at the same time, a very serious strategic mistake; and for the fatal result he had no one but himself to blame.

204. Line 26: *Orleans the Bastard, Charles, and Burgundy*.—So F. 2, F. 3, F. 4: F. 1 omits the *and*.

205. Line 31: *his levied horse*.—Ff. read (substantially) *host*; which may be the right reading, as, above line 23, we have:

*The levied succours that should lend him aid.*

But it is much more probable that the author intended to write *horse*, in accordance with York's speech above, sc. 3, lines 9-11:

A plague upon that villain Somerset,  
That thus delays my promised supply  
Of *horsemen*, that were levied for this siege

and with Somerset's answer (line 33, below):

York liest; he might have sent and had the *horses*.

#### ACT IV. SCENE 5.

206. Line 20: *But, if I have, they'll say it was for fear*.—If this, the reading of Ff. be right, *how* must mean "yield," give way under pressure, as in Sonnet xc. 3:

Join with the spite of fortune, make me *bow*.

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Again, in Sonnet cxx. 3:

No more I'll under my weak green do lie.

But I had noted *go*, in the margin, as a probable reading before I saw that it is given in the Long MS. It is extremely probable that the author really wrote *go*, both because above, in line 11, Talbot says: "come, dally not, be gone;" and again below, line 30.

It is, of course, true, as I have noted above,

*to* is in perfect contrast with *stay* in the next line. Walker proposes also the same reading.

207. Lines 31-42. This is an instance of what is called in Greek *συναίσθημα*, i.e. dialogue in alternate lines, a very favourite trick in Greek Tragedy, and one which we find much imitated in the early English dramatic writers. Shakespeare does not ever resort to it, except in his earlier plays. The most noteworthy instance is in *Richard III.* iv. 343-367; and in *The Two Gent. of Verona*, I. i. and in many scenes in the Comedy of Errors; other instances will be found. Lilly introduced a modification of *συναίσθημα* in dialogues consisting of one short sentence, on the part of each speaker, in prose. This Shakespeare imitates frequently; especially in his early plays. The old play (if it can be called a play) of *The Pardoner and the Friar*, 1521, by John Heywood, contains pages of this *συναίσθημα*. Sometimes the rhyme is in alternate lines, sometimes in consecutive lines. Where such instances are found in old English plays, they are generally in rhyme, as of course the use of rhymed decasyllabic lines is earlier than the use of blank verse. The objection to the use of *συναίσθημα*, whether in its original classic form or in the modified form introduced by Lilly, is that it causes the author to strive after epigrammatic expressions, and to attempt to be witty at the expense of naturalness.

208. Lines 52, 53:

Then here I take my leave of thee, fair son,  
Born to eclipse thy life this afternoon.

There is apparently a quibble intended on *son* and *sun* here, however out of place it may seem in such a passage. Shakespeare appears to have been rather partial to this quibble. Compare *Richard III.* i. 3. 267:

Witness my *son*, now in the shade of death,

where it is introduced with equal inappropriety.

# ACT IV. SCENE 6.

209. Line 44: *On that day*—STAGE, *brought with such a shame*.—Several unnecessary emendations of this word have been proposed. The meaning of this and the three following lines is plain. He means: "Before I will secure the advantage of continuing our household's name *brought with such a shame* as the desertion of my father, I wish my horse may fall dead under me." Talbot had two surviving sons by his first wife, and two more sons, besides this John Talbot, by his second wife, so that the speaker was not in any sense an only son.

210. Line 48: *And like me to the peasant boys of France*.

Compare *II. Henry IV.* ii. 1. 97, 98: "when the prince broke thy head for *liking* his father to a singing-man of Windsor" (according to the Quarto; *Fl.* have *liking*).

# ACT IV. SCENE 7.

211 This pathetic scene, as also the preceding one, are founded on Hall's vivid account of Talbot's death: "This colliete continued in doubtful judgement of victory. If longe houres: duringe which fight the lordes of Montauban and Humadayre, with a great compaignie of Frenchmen entered the battayle, and began a new felde, and sodaynly the Gonniers perceyng the Englishmen to appoche nere, discharged their ordinance, and slew iii. C. persons, nere to the erle, who perceyng the imminent leopardy, and subtille labyrinth, in the which he and hys people were enclosed and illaqueate, desplayng his awne sauegarde, and deservyng the life of his entirely and welbelovon sonne the lord Lisle, willed, advertised, and counsailled hym to departe out of the felde, and to save hym selfe. But wht the sonne had answered that it was neither honest nor natural for him, to leue his father in the extreme leopardy of his life, and that he would taste of that draught, which Lls father and parent should say and begyn: The noble erle and comfortable captayn sayd to him: Oh sonne sonne, I thy father, which on ly hath bene the terror and scourge of the Frēch people so many yeres, which hath subuerted so many townes, and profligate and discomfited so many of them in open battayle, and marcial conflict, neither cā hee dye, for the honor of my countrey, without great lunde and perpetuall fame, nor flye or departe without perpetuall shame and cōtinuall infamy. But because this is thy first journey and enterprise, neither thy flyng shall redounde to thy shame, nor thy death to thy glory: for as hardy a man wisely fleeth, as a temerarious person folishly abideth, therefore y<sup>e</sup> flyng of me shalbe y<sup>e</sup> dishonor, not only of me and my progenie, but also a discomfiture of all my company: thy departure shall save thy lyfe, and make the able another tyme, if I be slayn to renege my death and to do honor to thy Prince and profyt to his Realme. But nature so wrought in the sonne, that neither desire of lyfe, nor thought of securitie, could withdraw or pluck him frō his natural father: Who cōsidering the constancy of his chyld, and the great daunger that they stode in, comforted his soul, dours, cheered his Capitayns, and valeantly set on his enemies, hauyng a greater company of men, and more abundance of ordinance then before had bene sene in a battayle, fyrst shot him through the thyghe with a hūdgōne, and slew his horse, and cowardly killed him, lyng on the ground, whome they neuer durste lōke in the face, whyle he stode on his fete, and with him, there dyed manfully hys sonne the lord Lisle, his bastard sonne Henry Talbot, and syr Edward Hull, elect to the noble order of the Garter, and .xxx. valent personages of the English nation, and the lord Molyms was there taken prysoner with .ix. other" (p. 229).

Hall's account of Talbot's death was confirmed most curiously by an examination of the bones of Talbot (see above, note 119). On the occasion of their reinterment, the thigh bones were found to be uninjured; so that it is evident that the shot which first disabled him did not fracture the bone. But "Immediately behind the right parietal eminence of the cranium was a perpendicular

fracture, evidently caused by a sharp instrument. It was  $2\frac{1}{2}$  in. long, and in the centre  $\frac{3}{4}$  of an inch across" ("Talbot's Tomb," &c., by Rev. W. H. Egerton. Transactions of Shropshire Archaeological Society, June 1885, p. 113). This was the blow on the head, struck from behind, when he was *lyenge on the ground*, probably with a battle axe. The skeleton of a mouse was found along with the bones of the great warrior, and in the skull was the nest of the little intruder with "three small mummied mice" still in it; the mother had used the opening made in the cranium by the battle axe as a means of ingress and egress. That the mouse had chosen this odd spot for her nest, after the removal of the body from Rouen to Whitechurch, was proved by the fact of some portions of an English prayer book being found therein (*Ut supra*, pp. 14, 28).

212. Line 3: *Triumphant death, smear'd with captivity.*

This line seems to have exercised the understandings of some of the commentators. The explanation of *smear'd*, given in our foot-note, is probably the right one. Walker asks, "Can any sense be made out of this line?" to which Professor F. A. Leo thus makes answer: "I believe Death here to be represented in the appearance of a warrior. In the same way as the Indian war-tribes are accustomed even to-day to appear in the battle (smearing their body with the slain enemies' blood, in order to make more horrid impression on their foes), and as our Teutonic ancestors appeared, Death is supposed to go triumphantly over the battle field, *smear'd* with the terrible aspect of captivity; terrible even for those who are happy enough to escape the sword of death" (Shakespeare, notes, p. 17). This is a truly Leonine explanation. As Clarke justly observes, "The construction of this sentence is so 'forced and cramp' that it may either signify 'Death, thou who art stained with captivity,' or 'Death, stained as I am with captivity, my son's valour enables me to smile at thee'" (vol. ii. p. 342).

213. Line 10: *TEND'RING my ruin.*—*Tendering* is usually explained as in our foot-note; but it may mean "caring for me in my ruin." We have, in H. Henry VI. iii. 1. 277:

*I tender so the safety of my liege.*

214. Line 13: *Thou ANTIC death, which laugh'st us here to scorn.*—Compare Richard II. iii. 2. 162-165:

and there the antic (i.e. Death) sits  
Sitting his state, and grinning at his pomp,  
Allowing him a breath, a little scene,  
To monarchize, be fear'd, and kill with looks.

215. Line 21: *lither sky.*—Walker would read *hither*; but *lither* seems to have meant originally "soft," "yielding;" and, secondly, "weak," "lazy," "depraved."

216. Line 35: *raging-wood.*—See Mils. Night's Dream, note 114.

217. Line 41: *ugl'ot vrench.*—Shakespeare uses this word in two other passages; as a substantive, in Measure for Measure, v. 1. 352, and as an adjective, in Cymbeline, iii. 1. 31. The derivation of the word seems to be uncertain, whether it be the diminutive form of *pig*, or derived from *quiggle*. As young Talbot's death took place twenty-two years after the execution of Joan of Arc, and during

her lifetime he could not have been old enough to bear arms, she could never have encountered him in single combat. Probably the author confused him with his elder half-brother, John Talbot, who succeeded his father as second Earl of Shrewsbury, and who was at this time forty years old.

218. Line 70: *Great marshal to OUR KING Henry the Sixth.*—So F. 2; F. 1 omits *our king*.

219. Line 76: *STINKING AND FLY-BLOWN, lies here at our feet.* The author might have spared us these repulsive words; for, even in the hottest climate, the body of Talbot could not have become corrupt in so short a time.

220. Line 91.—F. 2 makes act v. begin in the middle of the last scene immediately after Talbot's death where the Dauphin and others enter.

221. Line 91, 92:

*Char. Go, take their bodies hence.*

*Lucey. I'll bear them hence;*

*But from their MIGHTY ashes shall be rear'd.*

Ff. have:

*Char. Go, take their bodies hence.*

*Lucey. I'll bear them hence, but from their ashes shall be rear'd.*

Various emendations have been made in order to complete the metre. Pope prints *Dauphin*. Dyce adopts Lettsom's emendation:

*But doubt not from their ashes shall be rear'd.*

The emendation we have ventured to make is based on the supposition that some epithet to *ashes* has dropped out of the text.

222. Line 94: *So we be rid of them, do what thou wilt.*—

F. 1 has:

*So we be rid of them, do with him what thou wilt.*

F. 2, F. 3, F. 4:

*So we be rid of them, do with them what thou wilt.*

It seems a pity to spoil the line by leaving in the two words *with them*, which are utterly unnecessary.

#### ACT V. SCENE 1.

223. Lines 1, 2:

*Have you perus'd the letters from the pope,  
The emperor and the Earl of Armagnac?*

This probably refers to two attempts on the part of the pope to put an end to the disastrous war between England and France. One was made a year after the king's coronation. Hall, after describing the terrible sufferings which the war inflicted upon both nations, says (p. 166), "for whiche cause Eugyne the fourth, beyng bishop of Rome, intendyn . . . byryng this cruel warre, to a frendly peace, sent hi . . . te, called Nicolas, Cardinall of the holy crosse, into France to thentend to make an amitie, and a concord betwene the two princes and their realmes. This wise cardinall, came first to the Frenche kyng, and after to the duke of Bedford beyng at Paris: exhortyng concord, and persuadyng vnitie, shewyng, declaryng and arguynge, peace to be moste honorable and more profitable to christian princes, then mortall warre, or vncharitable disencion;" and further on he says: "The Cardinall beyng in vtter dispaire, of cōcludyng a peace betwene the two



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E. 1.

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n nations, says (p. 106):  
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yng at Paris: exhortyng  
shewyng, declaring and  
able and more profitable  
warre, or vcharitable  
e. "The Cardinal beyng  
peace betwene the two

realmes, (least he should seme to departe empty of all  
thynges, for the whiche he had taken so muche trouuill)  
desired a truce for sixe yerres to come, which request, as  
it was to him, by bothe parties hardly granted, so was it  
of the Frenchmen, sone and lightly broken, after his re-  
turne." No doubt the principal reference is to the Coun-  
cil of Arras. (See above, note 172.) It was after this Council  
of Arras that the Duke of Burgundy deserted the English  
alliance and was reconciled to France. There is no men-  
tion of the Earl of Armagnac, either in Hall or Holinshed,  
as having been present at the council.

224. Lines 15-20. —This offer on the part of the Earl of  
Armagnac was not made till later in 1442. The account  
given by Holinshed is as follows: "He (Armagnac) sent  
solemne ambassadours to the king of England, offering  
him his daughter in marriage, with promise to be bound  
(beside great summes of monie, which he would giue  
with hir) to deliuer into the king of Englands hands, all  
such castels and townes, as he or his ancestors detelmed  
from him within anie part of the duchie of Aquitaine,  
either by conquest of his progenitors, or by gift and de-  
liuerie of anie French king; and further to aid the same  
king with monie for the recouerie of other cities within  
the same duchie, from the French king; or from anie  
other person that against king Henrie vniustlie kept, and  
wrongfullie withholden them" (vol. iii. p. 205).

225. Line 17: *near KIN to Charles*. —Ff. have *knit*; the  
correction is Pope's. The Cambridge editors defend the  
reading of the Ff. *knit* (vol. v. note vi. p. 104): "as the con-  
ceit suggested by the 'knot of amity,' in the preceding  
line, is not alien from the author's manner." On the  
other hand, Dyce says that *knit* is a mistake, evidently  
occasioned by the *knot* just above, and we agree with the  
latter. P. . . 's emendation is a very plausible one, and, as  
the refer. . . of *knit* makes a weak and cacophonous line,  
we do not scruple to adopt it.

226. Line 21: *Marriage! alas, uncle, my years are  
young!* —The king was, as Malone points out, twenty-four  
years old when he married; but when his marriage with  
the daughter of Armagnac was first proposed, he had only  
just completed his twenty-first year.

227. Lines 28, 29:  
*What! is my lord of Winchester install'd,  
And call'd unto a CARDINAL's degree!*

This is an undoubted discrepancy, implying great care-  
lessness on the part of the author, in giving the Bishop  
of Winchester the title of *cardinal* in act i. sc. 3, while he  
is only called *prelate* in act iii. sc. 1, and *bishop* in act iv.  
sc. 1, and making him here apparently for the first time  
invested with the dignity of *cardinal*. According to his-  
tory, although he was named *cardinal* in 1417, in the  
reign of Henry V., Archbishop Chicheley, who was jealous  
of him, persuaded the king to forbid Beaufort to accept  
the dignity offered him, and he did not obtain the royal  
license to accept the preferment until 1426. He was ap-  
pointed one of the representatives of the King of England  
at the Congress of Arras in 1435: but he does not appear  
to have been one of the commissioners for peace in the  
diet called together at Tours, at which Suffolk represented

the king. It is useless to attempt to assign the exact  
year to the events of this act, as it contains a mixture of  
incidents which really occurred in the years 1435, 1442,  
and 1444 respectively.

228. Lines 31-33:  
*Henry the Fifth did sometime prophesy.—  
"If once he come to be a cardinal,  
He'll make his cap co-equal with the crown."*

The foundation for this statement, here put into the  
mouth of Exeter, seems to rest on the second article of  
the complaint made against the cardinal by Gloucester in  
the year 1441: "First, the cardinall then being bishop of  
Winchester, tooke vpon him the state of cardinall, which  
was naked and denied him, by the king of most noble  
memorie, my lord your father (whome God assolle) sning  
that he had as leef to set his crowne beside him, as see  
him weare a cardinals hat, he being a cardinall" (Holin-  
shed, vol. iii. p. 199).

229. Line 49: *And safely brought to Dover; WHERE,  
inshipp'd.* —F. 1, F. 2, F. 3 have *there*; the reading in our  
text is that of F. 4.

230. Line 59: *That, neither IS birth, or for authority.*  
Johnson would read "*for birth*." In order to make the  
line scan we must make *neither* a monosyllable. I would  
propose to read:

*That nor in birth, nor in authority.*

ACT V. SCENE 2.

231. Line 12: *Into two PARTS.* —Ff. have *parties*; the  
correction is Pope's. It is pretty evident that the error  
arose from the *is* being mistaken by the transcriber as  
belonging to the word *parts*.

ACT V. SCENE 3.

232. —As has been remarked in the Introduction, the first  
part of this scene between Pucelle and the fiends seems  
to have been "written in to please the vulgar," and is de-  
cidedly inconsistent, in the main, with her character as  
depicted by the dramatist.

233. Line 2: *periapts.* —In bk. 12, chap. ix. Reginald  
Scot gives a number of "Popish *periapts*, amulets and  
charmes." He says: "These vertues under these verses  
(written by pope Urbane the fifth to the emperour of the  
Grecians) are contained in a periapt or tablet, be con-  
tinually worn about one, called Agnus Dei, which is a  
little cake, having the picture of a lambe carrying of a  
flax on the one side; and Christs head on the other side,  
and is hollow: so as the Gospel of S. Iohn, written in fine  
paper, is placed in the concavite thereof: and it is thus  
compounded or made, even as they themselves report."

He then gives eight lines of Latin verse "Englished by  
Abraham Fleming."

"Balme, virgine wax, and holy water."  
An Agnus Dei make:  
A gift than which none can be greater,  
I send thee for to take.  
From fountain clear the same hath issue,  
In secret sanctified:  
'Gainst lightning it have soveraigne vertue.  
And thunder-crackes beside.



Each hairous sinne it weares and wasteth,  
Even as Christ's precious blood,  
And women, whilst their travel lasteth,  
It saves, it is so good.  
It doth bestowe great gifts and graces,  
On such as well deserve it;  
And tome about in noisome place,  
From peril doth preserve.  
The force of fire, whose heat destroyeth,  
It breaks and bringeth down:  
And he or she that th' enj' yeth,  
No water shall them drowne.

—Edn. 1654, pp. 164, 165.

234. Line 6: *Under the lordly MONARCH of the NORTH.*—By the monarch of the north is meant the devil Zimimar, "the king of the north." Scot says: "A Maymon, king of the east, Corson king of the south, Zimimar king of the north, Gasp king and prince of the west, may be bound from the third houre, till noone, and from the ninth houre till evening" (bk. 15, chap. ii. p. 277). In his preceding chapter (p. 260) he gives "an inventarie of the names, shapes, powers, government, and effects of devils and spirits, of their severall seignories and degrees." Most of these great spirits seem to have so many legions under them, who obey them; but Zimimar does not appear to be described among them. He says in a note at the end of this chapter that "a legion is 6666." Johnson says: "The north was always supposed to be the particular habitation of bad spirits. Milton, therefore, assembles the rebel angels in the north" (Var. Ed. vol. xviii. p. 139); but according to Scot: "Their first and principal king (which is of the power of the east) is called Baell" (bk. 15, chap. ii. p. 260). It would seem that among the evil spirits there were dukes and marquises, prelates, knights, and presidents.

235. Lines 10, 11:

Now, ye familiar spirits, that are CULL'D  
Out of the POWERFUL LEGIONS under earth.

Ff. have regions; but the expression *cull'd* and the epithet *powerful* surely point to *legions*, and not to *regions*, as the right reading; it is Warburton's correction. The same mistake occurs above (iv. 4. 16):

To beat assailing death from his weak *legions* (Ff. *regions*).

The emendation of *legions* is also supported by three or four passages quoted by Dyce in his note on this passage, e.g. *Macbeth*, iv. 3. 55-57:

Not in the *legions*  
Of horrid hell can come a devil more damn'd,  
In evils to top *Macbeth*.

He also gives an instance of the same misprint in Shelton's *Don Quixote* (Pt. ii, chap. 46, p. 220, edn. 1652): "And such was his ill lucke, . . . it seem'd to him that there were a *Region* of Duels in his chamber."

236. Line 25: *That France must YAIL her lofty-plumed crest.*—Compare Merchant of Venice, i. 1. 27, 28:

And see my wealthy Andrew dock'd in sand,  
Falling her high-top lower than her ribs.

237. *Excursions.* Re-enter La Pucelle fighting hand to hand with York: La Pucelle is taken. The French fly. In Ff. the stage-direction here is given: Enter BURGUNDIE and Yorke, fight hand to hand. French flye

238. Line 30.—The capture of Joan of Arc is thus narrated by Hall. "And it happened in the night of the Assencion of our lorde, that Pothon of Xentraxles, Ione the Puzell, and flue or sixe hundred men of armes, issued out of Châpeigne, by the gate of the bridge towarde Mowntedier, intending to set fire in the tentes and lodgynges of the lord of Baudo, which was then gone to Marigny, for the Duke of Burgoyne's affaires. At whiche tyme, sir Ihon of Luxenborough, with eight other gentlemen (which had riden aboute the tounne to serche and viene, in what place the tounne might be most aptly and conveniently assauted or scaled) were come here to the lodges of the lord of Baudo, where they espied the Frenchmen, whiche began to cut doune tentes, overthrowe pavillions, and kil men in their beddes. Wherefore, shortly they assembled a great nombre of men, as well Englishe as Burgondians, and comionly set on the Frenchmen. Sore was the fight and greute was the slaughter, in so much that the Frenchemen, not able longer to indure, fled into the tounne so faste, that one letted the other to entre. In whiche chace was taken, Ione the Puzell, and diuerse other: whiche Ione was sent to the duke of Bedford to Rom, wher, (after lög examination) she was brent to ashes" (pp. 156, 157). There seems to be no ground for ascribing this act of valour to the Duke of York. Monstrelet's account is as follows:

"After some time, the French, perceiving their enemies multiply so fast on them, retreated toward Compiègne, leaving the Maid, who had remained to cover the rear, anxious to bring back the men with little loss. But the Burgundians, knowing that reinforcements were coming to them from all quarters, pursued them with redoubled vigour, and charged them on the plain. In the conclusion, as I was told, the Maid was dragged from her horse by an archer, near to whom was the bastard de Vendôme, and to him she surrendered and pledged her faith. He lost no time in carrying her to Marigny, and put her under a secure guard. With her was taken Poton the Burgundian, and some others, but in no great number. The French re-entered Compiègne doleful and vexed at their losses, more especially for the capture of Joan: while, on the contrary, the English were rejoiced, and more pleased than if they had taken five hundred other combatants, for they dreaded no other leader or captain so much as they had hitherto feared the Maid" (vol. i. chap. lxxxvi. p. 572). Hollinshed (vol. iii. p. 170) gives three different accounts of Joan's capture; but Monstrelet's account is, no doubt, substantially correct.

239. Line 35: *As if, with Circe, she would change my shape!*—Alluding to the mythological legend of Circe, supposed to be the daughter of the sun by the ocean nymph Perse; she lived in the island of Cæa. She changed those persons, who were unfortunate enough to fall into her power, into animals. The story of the adventure of Ulysses with this enchantress, and his amour with her, is given in the Tenth Book of Homer's *Odyssey*.

240. Line 45: *Be what thou wilt, thou art my prisoner.*—It is hardly necessary to say that Suffolk never took Margaret prisoner. It was in 1430 that Joan was captured; but not until 1444, when representing the king at the Diet held at Tours, that Suffolk took upon himself

of Are is thus narrated in the night of the death of Xentrixes, armed men of arms, the gate of the bridge set fire in the tented place, which was then the Burgoyne's affairs, borough, with eight about the town the town might be (or sent) were the of Baudou, where began to cut down men in their beddes a great nombre of and courageously set out and create was the enchainment, not able so faste, that one he chace was taken, which time was sent her, (after log exami- 56, 157). There seems not of valour to the it is as follows:

receiving their enemies toward Compiegne, ed to cover the rear, a little loss. But the cements were coming them with redoubled chain. In the concluding from her horse bastard de Vendôme, ledged her faith. Ho Marigny, and put her was taken Poton the in no great number, doleful and vexed at the capture of Joan: sh were rejoiced, and ten five hundred other ther leader or captain red the Maid" (vol. I. I. III. p. 170) gives three sure; but Monstrelet's correct.

she would change my gical legend of Circe, the sun by the ocean of (Eua. She changed ate enough to fall into y of the adventure of d his amour with her, mer's Odyssey.

thou art my prisoner, that Suffolk never took 330 that Joan was cap- representing the king at folk took upon himself

to negotiate the marriage between Margaret of Anjou and Henry VI.

## 241. Lines 47-49:

*For I will touch thee but with reverent hands,  
And lay them gently on thy tender side:  
I kiss these fingers for eternal peace.*

In Ff. these lines run thus:

*For I will touch thee but with reverent hands,  
I kiss these fingers for eternal peace,  
And lay them gently on thy tender side.*

The transposition was made by Capell. The reason for the transposition is that Suffolk, according to the arrangement of the Ff., is made to kiss his own fingers; "a symbol of peace," says Malone, "of which there is, I believe, no example." On the other hand, those who defend the reading of the old copies say that Suffolk is supposed to kiss Margaret's hand, and to lay it gently back by her side; but surely it is much more natural, as he is supposed to be bringing her in prisoner, that he should have his arm round her, as if supporting her.

242. Line 68: *Hast not a tongue? is she not here* THY PRISONER?—F. 1 omits these words, which were added by F. 2. Lettsom suggests: "Perhaps the author wrote 'here in place,' or 'here beside thee,' at any rate he could scarcely have written what the second folio ascribes to him" (Walker, vol. III. p. 152). We agree with Dyce in thinking that this objection has not much force.

243. Line 71: *Confounds the tongue, and makes the senses rough*.—There have been several emendations proposed in this line. Hammer suggests "makes the senses *crouch*" instead of *rough*, which Dyce adopts. Collier coolly altered it to "*mocks* the sense of *touch*." Schmidt explains it: "disturbs them like a troubled water, ruffles them." May not *rough* here be taken as the opposite to *fine*, the meaning being that the effect of beauty, instead of sharpening the senses, makes them dull and *rough*?

## 244. Lines 77, 78:

*She's beautiful, and therefore to be woo'd;  
She is a woman, therefore to be won.*

These lines occur with very little variation in Titus Andronicus, II. 1. 82, 83:

*She is a woman, therefore may be woo'd;  
She is a woman, therefore may be won.*

Steevens says that the latter line "seems to be a proverbial line, and occurs in Greene's *Planetomachia*, 1585" (Var. Ed. vol. xviii. p. 143).

245. Line 83: *there lies a COOLING CARD*.—Clarke (p. 347) explains this expression thus: "A card so decisive as to cool the courage of an adversary; metaphorically, something to damp or overwhelm the hopes of an expectant." We have in *The Antiquary* (1641), v. 1: "Are you so hot? I shall give you a *card* to cool you presently" (Dodsley, vol. xiii. p. 505); and in Sir Gyles Goosecappe, II. 1: "their livers were too hot, you know, and for temper sake they must needs have a *cooling carde* plaid upon them" (Bullock's Old Plays, vol. III. p. 37).

246. Line 80: *tush, that's a WOODEN thing!*—This is the only instance of Shakespeare using the word *wooden*

in this peculiar sense. It may either mean "That is a wooden, i.e. a stupid thing to do," much as we talk nowadays of any dense person being "wooden headed;" or it may possibly mean that the king was a "mere block of wood" incapable of love. None of the instances given by Steevens in his note seem very much to the point; nor has he succeeded in coming across any instance of this exact phrase. The following passage from Middleton's *The Wisdom of Solomon Paraphrased* (lines 17-19) illustrates this meaning of *wooden*:

*Conceiving folly in a foolish brain,  
Taught and instructed in a wooden school,  
Which made his head run full of wooden  
Works, vol. v. p. 417.*

referring to the making of wooden idols. The double sense of the word here is clearly intended.

247. Line 120: *If thou wilt condescend to—*—F. 1, F. 2, F. 3 have "to be my;" F. 4 "to my." The emendation is Steevens's. The words *be my* are superfluous.

248. Line 154: *the COUNTIES Maine and Anjou*.—Maine is called both by Hall and Holinshed "the county Maine." Ff. have *countrey*; the alteration is Theobald's.

249. Line 170: *Words sweetly plac'd and modestly directed*.—F. 1 has *modestie*; the correction is made in F. 2.

250. Line 192: *AND natural graces that extinguish art*.—F. 1 has *mad*; F. 2, F. 3, F. 4 *made*. Pope prints *her*; but we prefer Mason's conjecture and, which we have adopted, as being the word most likely to be mistaken for *mad*. Steevens defends the reading of F. 1, supposing *mad* to = "wild," "uncultivated," but even in that sense the word seems completely out of place.

## ACT V. SCENE 4.

251. Line 2: *this kills thy father's heart*.—Compare Richard II. v. 1. 97-100:

*Give me mine own again; 't were to good part  
To take on me to keep and kill thy heart!  
So, now I have mine own again, be gone,  
That I may strive to kill it with a groan.*

The expression *to kill one's heart* means "to cause great grief" or "distress."

252. Line 7: *Decrepit miser!*—For an instance of *miser* miserable creature, compare *The Contention between Liberality and Prodigality* (1602), I. 6:

*That misers can advance to dignity,  
And princes turn to misers' misery.*

—Dodsley, vol. viii. p. 142.

253. Lines 7-9.—We have already remarked in the Introduction on the gross inconsistency of Joan's repudiating her parents, and claiming to be of noble birth, as she does here, after her own declaration of her humble origin. (See above, I. 2. 72-75.) In fact the whole of this scene is contemptible, with the exception of Joan's speech (lines 30-53).

254. Line 18: *God knows that art a COLLOP of my flesh*.—Shakespeare only uses *collop* in one other passage, namely, in *Winter's Tale*, I. 2. 137, where Polixenes says of his son: "Most dear'st! my *collop*!" There is great

difference of opinion as to the origin of this word. Richardson derives it from *collow* or *colly*, i.e. "to make black with coal;" and quotes Cotgrave, who gives: "*char-bonner*, is to *collyre*, or make black with a coal." But the real derivation is from German *klopfen*, Dutch *kloppen*, "to beat." Skeat quotes a passage from a comic poem, of which he does not give the date, in which the word *klop* is used = "clap" or "clatter." Halliwell gives *clope* = "a blow" in his Dictionary of Archaic and Provincial Words; and in Cornwall *clopping* is used, meaning "lame," "limping;" a word derived probably from the same source. There is no doubt that *collop* originally meant "a piece of meat cut off for the purpose of cooking." Beaumont and Fletcher use the word in *The Maid of the Mill*, iv. 1:

if there want but a *collop*,  
Or a steak o' me, look to't.

Works, vol. ii. p. 579

255. Line 40: *No, MISCONCEIVED Joan of Arc hath been.*—F. 1 has:

No misconceyved, Joan of Arc hath beene;  
and so F. 2, F. 3, F. 4 substantially. Steevens arranges the line thus:

No, *misconceit'd*! Joan of Arc hath been,  
explaining it, "No, ye misconceivers, ye who mistake me and my qualities." The reading in our text is that of F. 4, which certainly seems to be, in this instance, the right reading. There can be no necessity for giving the peculiar sense to *misconceiv'd* which Steevens does. Its natural meaning suits the context best; Joan calls herself the victim of misconception.

256. Line 64: *Although ye HALE me to a violent death.*—It is worth noting that this word seems to be a favourite one with the author, or authors of this play, in which it occurs three times, namely, i. 1. 149; ii. 5. 3; v. 4. 64. It occurs twice in II. Henry VI. iv. 1. 131 and iv. 8. 59; twice in Titus Andronicus, v. 2. 51; v. 3. 143, and once in Pericles, iv. 1. 55. It may be noted that these are all plays of which comparatively but a small portion is Shakespeare's own work. He uses the word no more than five times in all the other plays; namely, in Twelfth Night, iii. 2. 64; Winter's Tale, iii. 2. 102; Troilus and Cressida, iv. 5. 6; Coriolanus, v. 4. 40; Othello, iv. 1. 144.

257. Line 70: *Well, WELL, go to; we'll have no bastards live.*—The second *well* was added by Capell. F. 1 has:

Well go too, we'll have no Bastards live.  
F. 2, F. 3, F. 4 have "*we will have no bastards live*," in order to make the line complete. Capell's emendation, however, is preferable.

258. Line 74: *that notorious Machiavel!*—In Merry Wives, iii. 1. 103, 104, we have: "Am I politic? am I subtle? am I a *Machiavel*?" and in III. Henry VI. iii. 2. 193:

And set the murderous *Machiavel* to school,

an epithet which he scarcely deserves. *Machiavelli* was born in 1469, and died in 1527. His period of political activity, as secretary to the Council of Ten in Florence, lasted from 1498 to 1512. In that year he was banished; and was not again employed, except as ambassador. His work *Del Principe*, which has gained for his name pro-

verbial infamy, was not published till 1532. The evil reputation associated with the name of *Machiavelli* is scarcely deserved. His other works are models of style and composition; and may justly claim to rank among the noblest specimens of Italian literature. The anachronism in this passage is surpassed by one quoted by Steevens from *The Valiant Welshman*, 1615, a play of Armin's. One of the characters bids Caradoc, i.e. Caractacus,

read *Machiavel*:

Princes that would aspire must mock at hell.

259. Line 87: *May never glorious sun REFLEX his beams.*—This is the only instance of the use of this word as a verb. Shakespeare uses the noun once; namely, in *Rom.* and *Jul.* iii. v. 20:

'T is but the pale *reflex* of Cynthia's brow.

260. Line 91.—This is the last that the dramatist allows us to see of the unhappy Joan, who ought to have been the heroine of this play; whose character, as has been already pointed out, is treated with such inconsistency, and such a curious mixture of meanness and generosity, that one does not know whether the dramatist intended us to sympathize with her, or to detest her. One cannot help regretting that Shakespeare had not time and inclination to treat the character of the Maid of Orleans from a nobler and juster point of view; but perhaps that would have been asking too much of a writer in his time. The intense prejudice shown against Joan by Hall and Holinshed, greater in the case of the latter, proves how long the embittered animosity, which originally demanded the execution of this brave and noble-minded woman, survived in the English mind. Hall gives the letter sent by the King of England to the Duke of Burgundy justifying the execution of Joan. This letter has been attributed to the Duke of Bedford; but, from the theological tone of it, it is more likely to have been the work of Cardinal Beaufort, who is said to have been the only ecclesiastic who looked on unmoved at the Maid's death-agony. The letter is too long for quotation; but the gist of it is that she was accused of heresy, of sorcery, and of blasphemy; that she refused to confess her crimes till the judges had begun to pronounce her sentence; that being condemned to penance, she revoked her confession and submission; was again exhorted to repent, but, proving obstinate, was delivered over to the secular authorities, who condemned her to be burnt. Hall does not accuse her of incontinency, as will be seen from the following passage, in which he argues against any claim on her part to sanctity: "I can very well agree, that she was more to be marvelled at, as a false prophetesse, and seducer of the people: then to be honored or worshipped as a saint sent from God into the realm of Fraunce. For of this I am sure, that all ancient writers, aswell decline as prophane, alledge these three thynges, beside diuerse other, to appartene to a good woman. First, shamefastnesse, whiche the Romain Ladies so kept, that seldome or neuer thei wer seen openly talking with a man: which vertue, at this day amongst the Turkes, is highly esteemed. The seconde, is pitie: whiche in a womans harte, abhorreth the spilling of the blood of a poore beast, or a sely birde. The third, is womanly behauior aduoyding the occasion of euill indgement, and

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causes of slaundre. If these qualities, be of necessitie,  
incident to a good woman, where was her shamefastnes,  
when she daily and nightly, was conversant with comen  
soldiours, and men of warre, amongst whom, is small  
honestie, lesse vertue, and shamefastnesse, least of all  
exercised or vsed? Where was her womanly pite, whē  
she taking to her, the barte of a cruell beaste, slewe,  
man, woman, and childe, where she might haue the vpper  
hand? Where was her womanly behauior, when she cladde  
her self in a mannes clothing, and was cōuersant with  
euery losell, geuyng occasion to all men to ludge, and  
speake euill of her, and ner doynge. Then these thynges,  
beyng thus plainly true, all men must nedes confesse,  
that the cause censying, the effect also causeth; so yt, if  
these morall vertues lacking, she was no good womā,  
then it must nedes, consequently folowe, that she was no  
saint" (p. 159).

But the dramatist had some ground for representing  
Joan as stooping to the cowardly device of pleading preg-  
nancy, as the following passage from Holinshed will show:  
"But herein (God helpe vs) she fullie afore possess of the  
feend, not able to hold hir in anie towardnesse of grace,  
falling streight waie into hir former abominations (and  
yet seeking to eech out life as long as she might) stake  
not (though the shift were shamefull) to confesse hir selfe  
a strumpet, and (vnmarrad as she was) to be with child.  
For triall, the lord regents lenitie gaue hir nine moneths  
state, at the end wherof she found herein as false as  
wicked in the rest, an eight dates after, vpon a further  
definitive sentence declared against hir to be relapse, and  
a renoucer of hir oth and repentance, was she therevpon  
deliuered ouer to secular power" (vol. iii. p. 171). How-  
ever much of shame one feels, as an Englishman, at the  
malignant cruelty which condemned this heroic girl,  
whose courage at least ought to have won the respect of  
her foes, to an ignominious death; and at the malicious  
prejudice which, a century and a half later, allowed no  
English writer to treat her character with any justice;  
still it may be some consolation to remember that it was  
reserved for a Frenchman in the eighteenth century, one  
before whose intellect, if not to whose heart, we are often  
asked to bow down, to perpetrate the greatest outrage on  
the Maid of Orleans. Voltaire's filthy and ribald slander  
on one of the noblest of heroines his country had ever  
produced is fortunately little read, except by those whose  
tastes lead them to explore the sewage of literature. That  
any Frenchman could have written such a thing seems  
almost incredible; but, having written it, that he should  
not have done everything in his power to withdraw it  
from publication, and to destroy every copy of it, seems  
absolutely impossible. Unfortunately for the reputation  
of the human intellect, such is the fact.

261. Line 114: SEVERE covenants. — For another instance  
of the accent on the first syllable of this word compare  
Measure for Measure, ii. 2. 41: "O just but severe law!"  
In all other cases Shakespeare uses the word with the  
accent on the second syllable.

262. Lines 121, 122:

*The hollow passage of my PRISON'D voice,  
By sight of these our BALEFUL enemies.*

FF. have *poison'd*; the emendation is Theobald's. Johnson

defends *poison'd* on the ground that the epithet agrees  
well enough with *baful* in the following line; *baful*  
being = "baneful," i.e. "noxious;" but surely it is not his  
voice that would see his *baful* enemies, and the context  
does not allow of our making any sense of *poison'd*. For  
*baful* compare Rom. and Jul. ii. 3. 8: "*baful* weeds  
and precious-juiced flowers."

263. Line 150: *Stand'st thou aloof upon comparison?*

The meaning is: "Do you stand off upon the ground of  
comparing your position with that of King Henry, the  
part that you possess of France with the part that he  
possesses?"

264. Lines 171, 172:

*Nor be rebellious TO THE CROWN OF ENGLAND,  
Thou, nor thy nobles, TO THE CROWN OF ENGLAND.*

Walker suggests that there is an error here in the repe-  
tition of the words *to the crown of England*. It certainly  
looks very much like it. I would suggest the omission  
altogether of the words in the second line, leaving the  
line an imperfect one.

## ACT V. SCENE 5.

265. Lines 5-9:

*And like as rigour of tempestuous gusts  
Provokes the mightiest hulk against the tide,  
So am I driven by breath of her renown,  
Either to suffer shipwreck, or arrive  
Where I may have fruition of her love.*

The simile in this passage is certainly obscure and far-  
fetched. Johnson says: "he seems to mean, that as a  
ship is driven against the tide by the wind, so he is driven  
by love against the current of his interest" (Var. Ed. vol.  
xviii. p. 157). King Henry does not say anything about  
sacrificing his interests; he simply says, what he affirms  
below (79-80), that Suffolk's description of Margaret's  
charms and accomplishments has kindled in him so strong  
a passion, that he has determined to possess her as his  
wife.

There does not seem to be any historical authority for  
representing Henry's consent to this marriage as pro-  
ceeding from any passion excited by the description, re-  
ceived from Suffolk, of Margaret's charms. From the first  
it must have been a marriage devised, on political grounds,  
by part of the king's council; and, as far as we can gather  
from the somewhat conflicting authorities, Suffolk was  
himself very reluctant to conclude the marriage. Hall's  
account is as follows: "When these thynges wer con-  
cluded, the Erie of Suffolke with his company, thinking  
to have brought ioyfull tidynges, to the whole realme of  
Englande, departed from Toures, and so by long iornies,  
arriued at Douer, and came to the kyng to Westminster,  
and there openly before the kyng and his counsaill, de-  
clared how he had taken an honorable truce, for the  
saueguard of Normandy, and the wealth of y<sup>e</sup> realme,  
out of whiche truce, he thought, yea, and doubted not,  
but a perpetual peace, and a finall conorde, should  
shortely procede and growe out. And muche the soner,  
for that honorable marriage, that inuincible alliance,  
that Godly affinitie, which he had concluded: omitting  
nothyng, whiche might extoll and setfurth, the personage

of the Ladie, nor forgetting any thyng, of the nobilitie of her kinne, nor of her fathers high stile: as who would saie, that she was of suche an excellent beautie, and of so high a parentage, that almoste no king or Emperour, was worthy to be her make. Although this mariage pleased well the kyng, and dinerse of his counsaill, and especially suche as were adherentes, and fautors to the erle of Suffolke, yet Humphrey duke of Gloucester, Protector of the realme, repugned and resisted as muche as in him laie, this new alliance and contrived matrimonie" (p. 204).

266. Lines 25-29.—Gloucester's reasons for opposing the marriage are the same as those given by Hall (p. 204): "that it was neither consonant to the lawe of God nor man, nor honorable to a prince, to infringe and breake a promise or contracte, by hym made and concluded, for the vtilitie and profite of his realme and people, declaring, that the kyng, by his Ambassadors, sufficiently instructed and authorised, had concluded and contracted, a marriage betwene his highnes, and the daughter of therle of Armdaacke, vpon condicions, bothe to hym and his realme, as muche profitable as honorable. Whiche offers and condicions, thesaid erle sith his comyng out of his captiuitie and thraldome, is redy to yelde and performe, sayng: that it was more conueniente for a Prince, to marie a wife with riches and frendes, then to take a make with nothyng, and disherite himself and his realme of olde rightes and auncient seigniories. The duke was not heard, but the Erles doynge, were condescended vnto, and allowed. Whiche facte engendered suche a flame, that it neuer wente oute, till bothe the parties with many other were consumed and slaine, to the great vnquietnes of the kyng and his realme."

267. Line 46: *Beside, his wealth doth warrant liberal dower.*—This is the reading of F. 2. F. 1 reads "a liberal dower," which Dyce prefers on the ground that *warrant* is usually a monosyllable in our early poets. This may be so in one or two instances; but certainly, in the majority of passages in which Shakespeare uses the word, it cannot be anything but a dissyllable. For instance, in the Comedy of Errors, I. 1. 69; the Two Gent. of Verona, II. 4. 102; in Richard II. IV. 1. 235; and again in this very play, v. 3. 143. So, upon the whole, we are justified in preferring to follow F. 2.

268. Line 56: *Than to be dealt in by ATTORNEYSHIP.*—Or as we should say, "by attorney." Shakespeare is

rather fond of this legal similitude: e.g. in Richard III. IV. 4. 413:

*Be the attorney of my love to her;*

and again in same play, v. 3. 83:

*I, by attorney, bless thee from thy mother.*

Shakespeare would certainly seem, at one period of his life, to have had some practical acquaintance with the technicalities of the law. (See Mid. Night's Dream, note 11.)

269. Line 60: *It most of all these reasons bindeth us.*—It is omitted in F.; first inserted by Rowe.

270. Line 64: *Whereas the contrary bringeth FORTH bliss.*—This is the reading of F. 2, F. 3, F. 4. F. 1 has *bringeth bliss*, which some editors defend upon the ground that *contrary* is here used as a quadrisyllable; but as there does not seem to be, in Shakespeare, any instance of the use of the word as a quadrisyllable; and as, in two passages, namely, Timon of Athens, IV. 3. 144: "Be quite *contrary*;" and Hamlet, III. 2. 221:

*Our wills and fates do so contrary run,*

Shakespeare uses it with the accent on the second syllable (where the word cannot possibly be a quadrisyllable), it seems better to adopt the alteration of F. 2.

271. Line 72: *Will answer hope in issue of a king.*—FF. have:

*Will answer our hope in issue of a king.*

The omission of *our* was first suggested by Steevens.

272. Line 90: *ACROSS the seas to England, and be crown'd.*—FF. have *To cross*; the emendation is Walker's.

273. Line 108: *But I will rule both her, the king, and realm.*—Whether this play was written before or after those two plays now known as The Second and Third Parts of Henry VI., it certainly ends at the very best point that could be chosen with regard to the two other plays. Henry's marriage seems to have been the turning-point of his fortunes. From that moment nothing seems to have prospered with him or his army. The discontent which the cession of Anjou and Maine excited in the minds of the people, as well as amongst the nobles, was increased by the uniform ill success which the English met with in France after that event. Had Henry not been linked to a woman of so ambitious, resolute, and fierce a character as Margaret, he might, perhaps, have been suffered to conclude his reign in peace; or, at least, to have yielded up the crown of his own accord, and retired into that life of quiet contemplation and religious devotion for which he was most adapted by nature.

e.g. in Richard III.

to her;

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Night's Dream, note

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Rowe.

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## WORDS PECULIAR TO KING HENRY VI.—PART I.

## WORDS OCCURRING ONLY IN KING HENRY VI.

## PART I.

NOTE.—The addition of sub., adj., verb, adv. in brackets immediately after a word indicates that the word is used as a substantive, adjective, verb, or adverb only in the passage or passages cited.

The compound words marked with an asterisk (\*) are printed as two separate words in F. 1.

	Act Sc. Line		Act Sc. Line		Act Sc. Line		Act Sc. Line
Abrupt.....	ii. 3 30	Ever-living....	iv. 3 51	Market-men...	iii. 2 4	Reguerdon (sub.)	iii. 1 170
Accomplices...	v. 2 9	Exequies.....	iii. 2 133		v. 5 54	Reguerdoned..	iii. 4 23
Agazed.....	i. 1 126	Expulsed.....	iii. 3 25	*Master-gunner	i. 4 6	Repugn.....	iv. 1 94
Alc-braving....	iv. 2 13	Extinguish <sup>4</sup> ...	v. 3 192	*Minute-while..	i. 4 54	Rich-jeweled..	i. 6 25
Attorneyship..	v. 5 56			Misconceived...	v. 4 49	Rigorously....	v. 4 62
Bachelorship..	v. 4 12	Fickleness.....	v. 3 134	*Moody-mad...	iv. 2 50		
Bartered.....	i. 4 31	First-begotten	ii. 5 65	Motions (verb)...	i. 3 63	Sack <sup>14</sup> (sub.)...	ii. 2 15
Blood-sacrifice.	v. 3 20	Fling (sub.)....	iii. 1 64	*Nero-like <sup>11</sup> ...	i. 4 95	Sapless.....	ii. 5 12
Blood-thirsty..	ii. 3 34	Fly-blown.....	iv. 7 76	Nestor-like.....	ii. 5 6	Servility.....	v. 3 113
Bloomed <sup>1</sup> .....	i. 6 7	Foll <sup>2</sup> (sub.)....	iii. 3 11	*New-begot....	i. 1 79	Sublimely....	i. 2 34
Bold-faced <sup>3</sup> ...	iv. 6 12	Fruition.....	v. 5 9	Nourish (sub.)..	i. 1 50	Skirmish (verb)	i. 4 69
*Bull-beeves...	i. 2 9	*Full-replete..	v. 5 17	Nurser.....	iv. 7 46	Slaughterer...	ii. 5 100
				Off-subdued...	i. 5 32	Spelling <sup>15</sup> ....	v. 3 31
Cannon-shot...	iii. 3 79	Gimmals.....	i. 2 41	Otherwhiles....	i. 2 7	*Spials <sup>16</sup> .....	i. 4 8
Captivate (adj.)	ii. 3 42	Guardant <sup>6</sup> (sub.)	iv. 7 9	Over-awe.....	i. 1 36	Stablish.....	v. 1 19
Co-equal.....	v. 1 33	Hedge-born....	iv. 1 43	Over-daring....	iv. 4 5	Strong-fixed...	ii. 5 102
Condescend....	v. 3 17	High-minded..	i. 5 12	Over-long.....	v. 3 13	Stubbornly...	iv. 1 94
	v. 3 120	*Hungry-starved	i. 5 16	Over-mounting	iv. 7 15	Studiously....	iii. 1 2
Confusedly....	i. 1 118	Immanity.....	v. 1 13	Over-passed....	ii. 5 117	Subtle-witted..	i. 1 25
Confutation....	iv. 1 98	Immortalized..	i. 2 148	Over-pedious...	iii. 3 43	Subverts.....	ii. 3 65
Contumeliously	i. 3 58	Imperiously <sup>8</sup> ..	i. 3 5	Over-veiled....	ii. 2 2	Taint <sup>17</sup> .....	v. 3 183
Cornets.....	iv. 3 25	Incantations...	v. 3 27	Pamphlets <sup>12</sup> ...	iii. 1 2	Tawny-coats...	iii. 1 74
Corrosive (adj.)	iii. 3 3	Inhearsed <sup>9</sup> ....	iv. 7 45	Parked.....	iv. 2 45	*Thrice-victorious	iv. 7 67
Couched <sup>3</sup> .....	iii. 2 134	Inshipped.....	v. 1 49		iii. 1 48	Turtle-doves...	ii. 2 39
Crazy.....	ii. 2 89	Intermissive...	i. 1 88	Patronage (verb)	iii. 4 32	Unbidden.....	ii. 2 55
Crestless.....	ii. 4 85	Keen-edged....	i. 2 98	Periapts.....	v. 3 2	Unchain.....	v. 3 31
		Kennel <sup>10</sup> .....	iv. 2 47	Pithless.....	ii. 5 11	Unfallible....	i. 2 59
*Deep-premeditated	iii. 1 1	Lither.....	iv. 7 21	Platforms <sup>13</sup> ...	ii. 1 77	Unpremeditated	i. 2 88
Disagree.....	iv. 1 140	*Lofty-plumed.	v. 3 25	Potter.....	i. 5 19	Unready.....	ii. 1 39
Disanimates...	iii. 1 183	Louted.....	iv. 3 13	Practisants....	iii. 2 20	Unvanquished.	v. 4 141
Discomfiture..	i. 1 59	Magniftest....	iv. 7 75	Preclinet.....	ii. 1 68	Upstart (sub.)..	iv. 7 87
Distrustful....	i. 2 126	Market-bell....	iii. 2 16	Preciseness....	v. 4 67		
Dizzy-eyed....	iv. 7 11	Market-folks..	iii. 2 15	Proditor.....	i. 3 31		
Dogfish.....	i. 4 107			Putrefy (trans.)	iv. 7 90		
Due (verb)....	iv. 2 34			Quittance (verb)	ii. 1 14	Warrantize <sup>18</sup> ..	i. 3 13
*Easy-held....	v. 3 139			*Raging-wood..	iv. 7 75	War-wearied..	iv. 4 18
Effused.....	v. 4 52			Rascal-like....	iv. 2 45	Wist.....	iv. 1 180
Enrank.....	i. 1 115			Raw-boned....	i. 2 35	Writhled.....	ii. 3 23
Enshrines....	iii. 2 119			Reflex (verb)...	v. 4 87		

<sup>1</sup> The substantive *bloom* occurs twice in Shakespeare: the verb only in this passage.

<sup>2</sup> Occurs in *Venus and Adonis*, 6.

<sup>3</sup> Used of fixing a lance in the rest; in other senses the verb is used frequently.

<sup>4</sup> Lucrece, 313.

<sup>5</sup> In the sense of "defeat." In other senses it is used in several places.

<sup>6</sup> In *Coriolanus*, v. 2. 67, *Jack guardant* occurs, where the word is probably used as an adverb.

<sup>7</sup> This is the reading of Ff. See note 102.

<sup>8</sup> *Venus and Adonis*, 265.

<sup>9</sup> Occurs in *Sonn. LXXXVI*, 3.

<sup>10</sup> Used = a pack of dogs; in other senses it occurs elsewhere.

<sup>11</sup> See note 99.

<sup>12</sup> Lucrece Dedie, 1.

<sup>13</sup> In the sense of "plans," "schemes." In its ordinary sense *platform* occurs *Hamlet*, i. 2. 21.

<sup>14</sup> *Sonn.*, ii. 3. 124.

<sup>15</sup> = the sacking of a town. It is used frequently as the name of a kind of wine.

<sup>16</sup> = working a spell or enchantment.

<sup>17</sup> See note 92.

<sup>18</sup> = tainted.

<sup>19</sup> *Sonn.*, cl. 7.



# EMENDATIONS ON KING HENRY VI.—PART I.

## ORIGINAL EMENDATIONS ADOPTED.

- Note  
36. i. 1. 60: *Guienne, Champagne, Rheims, ROUEN, Orleans.*  
43. i. 1. 95: *The Duke Alençon fieth to his side.*  
44. i. 1. 96: *The Dauphin CROWN'D king! AND all fly to him!*  
46. i. 1. 128: *Cried out amain, A Talbot! HO! a Talbot!*  
50. i. 1. 159: *The Earl of Salisbury CRAVES A supply.*  
52. i. 1. 174: *for me NO THING remains.*  
58. i. 2. 25: *THAT Salisbury's a desperate homicide.*  
70. i. 2. 102: *Then come on, o' God's name; I fear no woman. So Keightley.*  
77. i. 2. 148: *Drive them from Orleans, be immortaliz'd.*

- Note  
94. l. 4. 16-18:  
*And even FOR these three days have I watch'd,  
If I could see them,  
Nor do thou watch, for I can stay no longer.*  
116. ii. 2. 54: *No, truly, NO; 't is more than manners will.*  
137. ii. 5. 70: *Unto the third King Edward.*  
138. ii. 5. 82, 83:  
*Long after this, when Henry the Fifth,  
Succeeding his SURE Bolingbroke, did reign.*  
146. iii. 1. 29: *Were I ambitious, covetous, or WORSE.*  
178. iii. 4. 7: *Twelve cities, seven walled towns of strength.*  
179. iii. 4. 13: *In this Lord Talbot, uncle Gloucester!*

## ORIGINAL EMENDATIONS SUGGESTED.

- Note  
55. i. 2. 7: *O' the whiles.*  
173. iii. 3. 47: *As looks the mother on her LONELY babe.*  
188. iv. 1. 175: *RIGHT prettily did play the orator.*  
230. v. 1. 59: *That NOR in birth, NOR IN authority.*

- Note  
264. v. 4. 171, 172:  
*Nor be rebellious TO THE CROWN OF ENGLAND,  
Thou, nor thy nobles.*

END OF VOL. I.

RT I.

Three days have I watch'd,  
For I can stay no longer.  
'Tis more than manners will.  
King Edward.

In Henry the Fifth,  
Bolingbroke, did reign.  
Glorious, covetous, or WORSE.  
Green wall'd towns of strength.  
Palbot, uncle Gloucester!

THE CROWN OF ENGLAND,

D.